

California LIBRARIAN



JUNE 1953

72ND ANNUAL ALA CONFERENCE
JUNE 21-27, 1953



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Volume 14, Number 4

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EDITOR

California
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VOLUME 14
NUMBER 4
June, 1953

MARGARET KLAUSNER, CLA President
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Greetings To ALA

For the final issue of Volume 14 the Editors proudly present a special number of the *California Librarian*, printed in several thousand extra copies, as a gift to A.L.A. delegates. As the official organ of the California Library Association, this quarterly is dedicated to the advancement of librarianship in California, and to the abolition of dullness in library literature. Because of the Conference meeting in Los Angeles, for the first time since 1930, there is particular emphasis upon the region south of the Tehachapis.

Southern California is not just Hollywood, or traffic or real estate, oil, aircraft and oranges, nor are its true prophets Isherwood, Huxley and Waugh. The smog it smoggeth not every day. Those twin angels of coolness, coastal fog in the morning and marine air toward evening, have never been chambered by commerce. She's a big city, pardner, and see how she sprawls! Call her what you will, she's neither undernourished nor anemic. Millions of books leaven the lump. Librarians will find many a fair oasis, all the way from Riverside to Westchester, from Santa Barbara to San Diego, and this issue of the *California Librarian* is a guide to some of them. Let it be said of the visitors that they came to see and they stayed to read!

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The Executive Board of the California Library Association regrets that Bertha Marshall, editor of the *California Librarian*, finds it necessary to resign. We appreciate her need, however, to have time to enjoy her retirement, her garden, and her friends without the pressure and turmoil engendered by deadlines. The Association wishes to thank Miss Marshall for her skill and care of the *Librarian* while it was in her custody and wishes her happiness in her leisure.

Raymond M. Holt, Librarian of the Pomona Public Library, has been appointed editor of the *Librarian* effective with the September issue.

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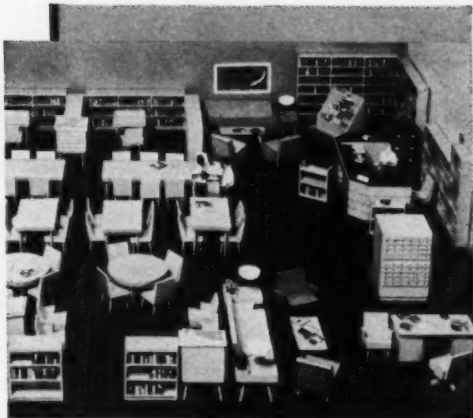
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People and Books

By JOE BIGGINS

We made a trip the other day to see some of our neighbors to the south where we learned that 75 to 90% of the movies in production were in the three dimensional medium. Such a trend could well change the course of civilization, as well as the function of our eyes.

It seems a bit peculiar to us that man with all of his inventive genius has finally come up with a visual image that cannot be viewed with the naked eye. This invention is in a class with the splotch key and the unreadable book. Three dimensional motion pictures can be viewed only through a pair of special polaroid glasses.

These glasses could be responsible for the development of a whole new industry. If we are to see as many of these new films as the experts believe, it is not unlikely to suppose that sooner or later we shall buy a really comfortable pair of specs, made of glass but with the correct specifications. That way we could pass up the attendant who passes out the cardboard makeshifts just beyond the ticket taker. In fact, the major studios would do well to get behind such a project in an effort to get everyone to buy individualized spectacles. As soon as the movie-going public provided themselves with them, the studios would be relieved of the responsibility and expense of providing the kind in cardboard frames.

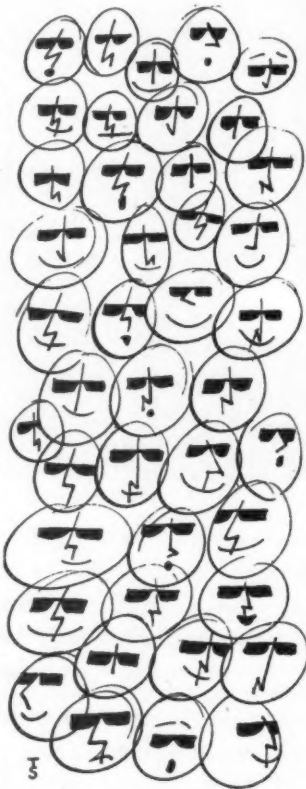
This kind of deal couldn't go wrong, because it benefits everyone. First, the movie-goer would have a comfortable

pair of viewers calculated to keep him from going cock-eyed at the sight of a 3-D film. Secondly, the optometrists would make a good thing of it financially, as would the polaroid company which would collect a royalty on every pair of glasses made. And last, the studios would save money (which isn't important) and would be saved inconvenience (which is important).

We would respectfully suggest to the trade that the correct term for these mechanical extensions to normal sight be "viewers." The word spectacles is rather too suggestive of the appearance of the audience wearing them. "Glasses," after all, are used to help us see normally. But "viewers" disclose to us sights which have been hidden, skillfully and technically, by the studio.

It is not unreasonable to suppose that the advertising designed to encourage the movie public to buy their own viewers might take on a certain snob appeal. Thus, the man who was the first to own a four-holer Buick in his neighborhood could be relied upon to buy the first individually fitted viewer. And the man who bought the first television set so his child wouldn't be considered under-privileged could outfit his whole family.

We can finally visualize the time when you wouldn't be considered of much importance in your community unless you had a set of tailor made movie viewers for the whole family. Think what this will do for the manager of



the neighborhood theater, and for the ushers, who would soon know where to seat everyone in the neighborhood except the transients.

The only spoil sports in the business might turn out to be the movie concessionaires: those characters of doubtful morals who encourage us to eat candy and popcorn even as we watch the current epic on the screen. According to a recent newspaper story, the sale of popcorn has dropped some 25% in theaters showing 3-D features. Evidently the good people are holding their viewers on. Still, this might be another excellent argument for individually fitted viewers.

For once the publishers haven't been caught flat-footed. Comes, early in June, a book called *Theory of Stereoscopic Transmission*, by Raymond and Nigel Spottiswoode.

This column gets written in fits and starts, more starts than fits by actual tabulation, and since the above got written we took time out to see two 3-D features. We consider them the most effective advertisements for television we have yet seen.

In the middle of one of these features, just for the hell of it, we took off our viewers and walked down the aisle to the front of the house, turned around and looked at the audience. A more fearful sight we never expect to see. What seemed like thousands of goggle-eyed creatures directly from outer space seemed to be staring at us. We hastily replaced our own viewers, so we would look like everyone else, and scampered out into the evening air.

Anyone know what kind of television is best?

We read advertising including signboards, but we don't let it influence us any more than we can help. But the other day we read the signboard paid for by a local brewery, and it deserves mention. A man was throwing a glass of brew at his mouth and the legend read: "Good for that hole in your head."

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SOUTHERN CALIFORNIAC AMONG LIBRARIANS

By ALTHEA H. WARREN



ALTHEA H. WARREN, Librarian of Los Angeles City Library 1933 to 1947, was President of A.L.A. 1943-44 and Director of the Victory Book Campaign during the war. Fortunately she continues to share her zestful appreciation of books and libraries in book talks and with the classes at USC School of Library Science.

WHEN LIBRARIANS FROM ALL sections of the country arrive in Los Angeles in June, this magazine will feel like the little girl who told a new friend at school about her home and her swing and her pony and the soda fountain in the livingroom. Suddenly the friend is coming to see for herself! *Something* must be done to divert your thoughts from our past boastings. We once had a librarian in Southern California who was what you are expecting in costume and actions and ideas. Let me quickly introduce you to Charles Fletcher Lummis, known in his youth as "Lum" and in Los Angeles, as Don Carlos. For the five years from 1905 to 1910 he was librarian of the Los Angeles Public Library.

He dressed in green corduroy and wore the silver and turquoise rings and bracelets of the Navajos. Moccasins were always his footwear. Sometimes in summer he exchanged corduroy for the peon whites. If he was preparing to go East to an A.L.A. convention he slung a guitar across his shoulder and added a ten-gallon hat. He was slender and muscular with a tanned face and blue eyes. He likened himself to a hickory sapling. During his sixty-nine years his stoic determination overcame brain fever, a broken arm, three strokes of paralysis, jungle fever and blindness. His way of vanquishing an illness was "to wear it out" but with a wholesome accompaniment of melodramatic complainings.

He was born March 1st, 1859 in Lynn, Massachusetts and in his California life his "March Hare" birthday parties became famous. Madame Modjeska, the Duke of Alba, Melba and Theodore Roosevelt were some of his



Charles Fletcher Lummis

guests. His parents were New Englanders. His mother died of tuberculosis before he was three. His father, a Methodist minister and teacher, lived into his seventies. Lummis entered Harvard at eighteen and concentrated on athletics with the fervor of a boy who had been frequently cooped up in the refined female seminaries where his father taught. His lighter diversions were poetry and poker. During one summer vacation he printed on birch bark a tiny book of verses of which 14,000 copies were sold. In his junior year he was secretly married to a brilliant young medical student, Dorothea Rhodes from Ohio. A few days before his graduation he came down with brain fever. In those times illnesses were no more permitted than marriages among the underclassmen so he never received a diploma.

His father-in-law offered him the management of his 7000-acre farm near Chillicothe but he quickly switched to journalism on the *Sciota Gazette*. By the time he was twenty-five he had developed a taste for politics and for long tramps in search of Indian relics. He likewise developed malaria and, seeking a dryer climate, he wrote to General Harrison Grey Otis, owner of the Los Angeles Times, proposing to walk across the continent and to send the paper a weekly letter of his adventures. General Otis agreed and said a job would be waiting for him.

"Lum" left Cincinnati September 12th, 1884. He covered from thirty to forty miles a day and traversed seven states and two territories, "nearly all of them along their greatest length," a distance of 3507 miles. In the 143 days he spent \$175. *The Tramp Across the Continent* is his book about this trip, published several years later. His left arm was in a sling when General Otis met him at San Gabriel on February 1st, 1885. He had broken it in a fall and set it himself.

Next day he began, sling and all, as city editor of *The Times*. He plunged into gambling and saloon-reform with the inordinate energy which always characterized his new undertakings.

Twenty hours of work and four hours of sleep was often his schedule. After three years he suffered a paralytic stroke and went to New Mexico to fight his way back to health.

At first he lived on the hacienda of his Mexican friend, Amado Chavez. He tells what was done for him in his best-known short story, *My Friend Will*. When the Tiguas Indians adopted him, he moved to their village of Isleta. One night Adolf Bandelier, the ethnologist, stumbled into his camp out of a dust storm. They became fast friends and Lummis acted as an apprentice on archeological explorations. When his wife wrote asking for a divorce he suffered two more strokes. He was nursed by Eva Douglass, a school teacher from Connecticut whom he married in 1891. They settled at Isleta where their first child was born. Lummis named her Turbesé, an Indian word for "Sunburst."

Under the patronage of Henry Villard of New York he went with Bandelier on an archeological expedition to Peru and Bolivia. This experience produced two books, *Gold Fish of Gran Chimú* and *The Enchanted Burro*.

When he returned to Los Angeles in 1896 Charles Willard, secretary of the chamber of commerce, asked him to become editor of a monthly magazine, *The Land of Sunshine* which had just been started to extol California throughout the East. Lummis dubbed the state "the right hand of the continent" and asserted that she could produce brains as well as oranges. He founded "The Landmarks Club" to restore the most neglected of the missions, and also repaired and marked El Camino Real (the King's Highway). He organized "The Sequoia League," a national group "to make better Indians by treating them better." His strong voice in the year of the Spanish-American war was raised against imperialism. It took a brave person to bring out in 1898 *The Awakening of a Nation: Mexico Today*. "The Lion's Den" which was his editorial section of the magazine had the California cougar as its emblem. In it he said

"War it is and that shuts all doors but

one. We should strike as hard, as fast and as honorably as free men can strike. We should work off in brave deeds our old race hatreds and lay them down when the war is done."

He changed the name of the magazine to *Out West* in 1902, saying that *Land of Sunshine* smacked equally of Sunday School and the Immigration Bureau. He defined the West as "anything to be far enough from the East to be Out from Under."

His next incarnation was as a librarian. He took charge of the Los Angeles Public Library on August 1st, 1905. Of all annual reports of public libraries which I have wished or been forced to read his are the most original and the most amusing. That his objectives were ahead of his day will be seen in the quotations which follow:

"The consciousness has grown tall through the country that the first function of any library is not entertainment but instruction."

"Advertising as it is done by an up-to-date shoe store will be employed."

"Lectures and demonstrations are being given by department heads to prevent crystalization in routines."

"The public library is in its simplest terms the spread of reading that will do good."

"As to censorship the modern feeling is that adult readers are responsible for their own minds."

In a short time he created a Senate of the professional staff with three members elected at large from the clerical and maintenance groups. They met with him frequently and presented ideas for improvement.

He built up the reference collection, particularly on Californiana and Spanish-America. He believed that 60 per cent of the books in a large public library should be reference material.

He adopted a branding iron to mark the books.

He secured salary increases for everyone and a new classification of positions.

Twice he moved the central library into larger rented quarters. His greatest pride was what he considered as his invention — a roof garden reading room



The Southwest Museum
Now headed by Frederick Webb Hodge,
greatest living authority on the American Indian.

with rose and grape arbors and semitropical fruits in redwood tubs.

He resigned in 1915 to undertake his last major achievement, the establishment of the Southwest Museum for Indian study. The building with its Caracol tower named for him overlooked his own house in the Arroyo Seco. On this house he concentrated more persistently than on any other of his enormous undertakings. It was made of the rounded boulders from the river bed and it took fifteen years to complete its fifteen rooms. He named it "El Alisal" for the grove of sycamores which surround it. It is now owned by the state and cared for by the Parks and Recreation Department of the city. Over the fireplace in the guest room is one of his neatest couplets:

"A casual savage cracked two rocks
together —

A spark — And Man was armed against
the weather."

The don's ashes are in the wall of the patio with this epitaph which he wrote:

"He founded the Southwest Museum

He built this house

He saved four missions

He studied and recorded Spanish
America

He tried to do his share."

The Beginnings Of A Library Tradition

By ARMINE D. MACKENZIE

ARMINE MACKENZIE, Bibliographer at LAPL, has for a number of years scintillated on the pages of the *LAPL Broadcaster*. More recently his name has appeared as author of excellent articles in our national library magazines. For three years he has contributed regularly to the *California Librarian*, at the same time aiding, abetting, and at times pinch-hitting for the editor.

IN SEPTEMBER 1891 the American Library Association met in San Francisco. After the session an excursion was arranged to visit the southern part of the state. About forty leading librarians of the nation took part in this little jaunt, and in due time arrived in Los Angeles, where they assembled at the City Hall and were warmly greeted by the mayor and what is described as "a very large gathering of our principal citizens." Ceremony was invoked, oratory resounded, and mutual compliments were exchanged. The visiting librarians expressed "surprise and pleasure at the resources of the Library."

It happens that we have a good idea of what these resources were. There exists an early accession book, inscribed in that meticulous nineteenth century script usually described as "copperplate," which turns out, on examination, to be largely in the handwriting of Miss Mary Foy, the Third Librarian, who is, happily, still playing an inspiring part in the life of her city. (The Hotel Statler has named a room in her honor.) Miss Foy tells us that she wrote in most of the entries between 1880 and 1884 and that probably half the books were in the Library before that date. Then in 1888 the first printed catalog of books appeared. Although the collection was under 10,000 volumes, one is struck at once by the soundness and wellrounded nature of the list, especially from the point of view of literature and the humanities. Though a small library on the far outskirts of civilization, Los Angeles did not hesitate in living up to the Victorian principle of disseminating the best that was thought and said. Here are the good solid nineteenth century names: Grote, Mommsen, Froude, Lecky, Car-

lyle, Ruskin, Dickens, Thackeray, Scott, Eliot, Wilkie Collins, and Captain Marryat. Here is the flowering of our own New England culture, Emerson, Thoreau, Longfellow, Whittier. Here are the first uneasy stirrings of Darwinism, echoes of nineteenth century rationalism, socialism, positivism, that odd combination of optimism and belief in progress and deep pessimism that characterized the latter years of the century. Here too are the explorations of Paul Du Chaillu, the adventures of Stanley and Livingstone, and an interesting handful of travel books by Augustus Hare, that most typical of minor Victorians, recently the subject of a literary autopsy by Somerset Maugham. There are fewer examples of those staples of modern library book lists, the practical, the useful, the how to do things books, though one notices *Family Living on \$500 a Year*, to say nothing of a sports item, *Ethics of Boxing and Manly Sport*. And the beginnings of future collections are here. There is a curious little note in the catalog to the effect that if a member of the public should lose a book belonging to a set and couldn't replace it, the remainder of the set must be taken and paid for. In spite of this Draconian edict, many sets which were to become part of the later great reference rooms were already appearing and surviving.

Of course, though the young library conscientiously kept up with the better authors and was never without the latest volume of Meredith or Hardy or Henry James Jr., it was not deaf to popular demand. What wouldn't libraries of nineteenth century fiction similar to U.C.L.A.'s Sadleir Collection give today for the twenty-seven titles by Mary J. Holmes which graced the library shelves in 1888! Alas, when the next printed catalog appeared three years later, a new and sterner administration had evidently taken over: Mary J. Holmes had totally disappeared. I thought for a moment that the same fate had overtaken a wonderful author-ess who signed herself simply "Pansy"



Tessa L. Kelso, City Librarian, 1889-1891
What became of Mary J. Holmes?

who was represented in 1888 by 47 books; but it turned out that she had been shifted to the Juvenile Section along with Oliver Optic. "Pansy" was not only prolific; she was given to titles which haunt the mind. *Cunning Workmen*, for example, or *Ester Reid, Asleep and Awake* (possibly a forerunner of *Finnegan's Wake*?) and the evidently related *Julia Reid, Listening and Led* — the Reids must have been a strange family. Her book *A New Graft*, I am sure, bears a botanical rather than a political implication.

When the printed catalog of 1891 appeared, the collection had reached 25,140 volumes, despite a lugubrious note addressed to the City Council by the Library Board in its annual report: "The Board regrets your Honorable Body find it necessary to reduce the appropriation for the uses of this library for the current year to an extent which has really crippled it in the purchase of new books." Whatever the budgetary difficulties may have been, the catalog reveals an extraordinary care in selection and the rounding out of the nucleus established during the 'eighties. One finds the beginnings of the works of voyages and exploration, later to be a feature of the library. State and national docu-

ments were being steadily augmented. While the predominating impression is still literary, scientific and "useful" materials have greatly increased over three years earlier, as is exemplified by the three Thomas Huxley titles in 1888 as compared with fourteen in 1891.

The 1891 Report of Librarian Tessa L. Kelso lists as the most popular books of the year *Ramona*, *Lorna Doone*, *In Darkest Africa*, and *Ben Hur*. The most popular authors (apparently in order of demand are Miss Alcott (as the Report respectfully lists her), E. P. Roe, W. T. Adams (Oliver Optic) and a Captain King who must be the C. King listed under Fiction, author of such works as *Trials of a Staff-Officer*, *War-Time Wooing*, and one with the tantalizing title of *Laramie*; or *Queen of Bedlam*. Following the gallant captain come Henry, Walter Besant, Dickens, Scott and Frank Stockton. Were these, one wonders, really the most asked-for books and authors, or did the report go in for a little harmless window-dressing, in the interests of respectability and the feelings of the taxpayers. What about, to select at random from the list, *What Gold Cannot Buy*, by Mrs. A. F. Hector, *A Passion in Tatters*, by Annie Thomas, or *Lord and Lady Piccadilly*, by Cuffe, Earl of Desart? Surely *Mignon* or *Boote's Baby* by a Mrs. Stannard drew many readers and how could the century that enshrined romanticism resist *Unhappy Loves of Men of Genius* by T. Hitchcock? I recall from the reading taste of aged female relatives, back in my boyhood, a fondness for the works of Edna Lyall (all in the Library) who wrote so nicely about dreadful modern subjects such as agnosticism, and whose manly heroes might waver in their muscular Christianity but in the end were restored to Faith and the Heroine on the same page. And above all the twenty-six titles in the Library by the author of *East Lynne* must have circulated briskly.

The early catalogs reflect an interest in contemporary European literature. There is a curious entry in 1888 ascribing *Anna Kerenina* as the only work of one L. V. Tolstoi while the other titles

are listed under an apparently different Tolstoi named Leo. Also *War and Peace* does not appear, but certain volumes of it are listed separately, *Before Tilsit*, 2 vol., *Borodino*, etc. This is remedied by 1891 when a six volume set of the masterpiece appears under its right name. Gogol is represented by *Dead Souls* and *Taras Bulba* in 1888, Turgenev by several titles, while one wonders what the public of that quiet era made of *Crime and Punishment*, which appeared in 1886. French writers are well represented in both catalogs; one comes across George Sand, of course, and Balzac, Hugo, Michelet, Thiers, Dumas the elder, Merimee, etc. By 1891 Maupassant was being gingerly bought but although *Madame Bovary* appeared that year (in the translation by Karl Marx's daughter) perhaps the financial crisis referred to in the Annual Report or some other reason led the Library to turn it down:

Verga's *The House by the Medlar Tree*, currently receiving front page reviews in its new translation, also appeared in 1891, and though it was apparently a complete failure with the American public, the Library purchased it and it remains in the collection to this day.

The philosophical section contained Schopenhauer but not, as yet, Nietzsche; Kant and Spinoza but not Hegel; Fichte, Herbert Spencer, Locke and Hume, but neither St. Augustine nor Thomas Aquinas; Rousseau and Voltaire but not Descartes. Signs of modernism are evidenced by the appearance of Ibsen in 1891 though there is no trace of him in 1888; Anatole France has slipped in with one title, as has George Bernard Shaw with his editorship of some Fabian essays. Certain burning questions like the position of women are quite fully discussed. We find in the 1891 catalog:

Woman — Five talents of
In music
In 19th Century
Past, present future of
Rights of
Wrongs of
Suffrage (4 titles)

Women — Enfranchisement of
Higher education of
Subjection of
Successful,

not to mention Mrs. H. M. Plunkett's work *Women Plumbers and Doctors*. Simone de Beaufort should have been living in that hour!

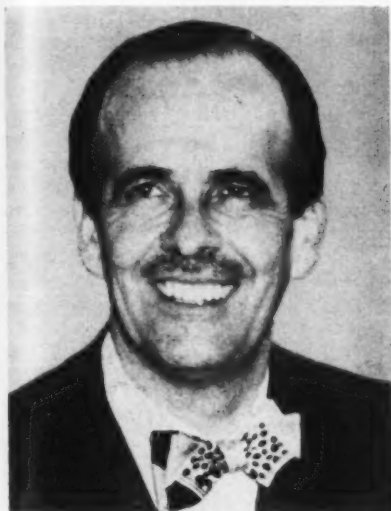
One is surprised at certain omissions. Not a single Herman Melville work appears, although *Moby Dick* came out in 1851 and most of the others even earlier. I suppose the committee, or whatever it was in those days, found them unsuitable for children. Again, for any collection so devoted to the nineteenth century, where is Coleridge's *Biographia Literaria*? Poe's poetry is present but not his Tales. Incidentally, the only mystery stories I recognized as such were *The Leavenworth Case* by Anna Katherine Green, in the 1888 catalog, and *A Study in Scarlet* in 1891.

All in all, these early catalogs indicate a sound foundation for the future. It was later, of course, that the great reference collections were assembled. But the painstaking care in selection, the open-mindedness, the dedication to culture and tolerance and liberalism that has become one of the happiest traditions of library service are all in evidence in the early days. These first catalogs establish a tradition which brings to mind T. S. Eliot's famous conception of the past and present co-existing in a continuum of timeless contemporaneity. Our appreciation of both old and new authors is constantly modified, he says, each by the other, the old by the new no less than the new by the old. Our understanding of Dante or Shakespeare is heightened after we have experienced Joyce, just as the deeper we go into the masters of the past, the more our experience of the moderns is enriched. This spirit, it seems to me, has animated the librarians who have selected books in a great library like the Public Library of Los Angeles, even in the early days when funds were few. We may smile at some of the titles in the catalogs of the 'eighties and 'nineties, but the spirit of great librarianship is in them as well.

Land of Fiction

*A Selective Bibliography of Novels and Stories About Southern California**

By LAWRENCE CLARK POWELL



LAWRENCE CLARK POWELL, as Contributing Editor of this publication, has consistently lived up to that title. Not only have articles come regularly to sustain the quality of contents, but his behind-the-scenes help in policy making, and morale building has been invaluable. His *Islands of Books*, published in 1951, contains essays on some of his favorite books and authors.

THESE NOVELS AND VOLUMES of stories about Southern California have been selected as unusually characteristic of the land south of the Tehachapis. I do not know how many works of fiction have been written about this country. Statistics are not my line. I have not sought to compile a complete list of local novels; that is Teutonic bibliography: to be exhaustive, exhausting, exhausted. What I have tried to do is choose from hundreds some which best reveal aspects of life in and around Los Angeles. Slowly, inexorably, over the land from ocean to mountains to desert, spreads the widening stain of the city, dissipating earlier hopes of a concentrated culture, submerging local landmarks in a sea of stucco. The result has been increasingly a literature of violent emotions, of love and hate, fasci-

nation and disgust. Thus these are colorful books, some better than others, all of interest at least for the metamorphosis of viewpoint toward the land which they embody. During the span of time between *Ramona* and *The Loved One*, the romantic indignation of Mrs. Jackson turned to the carbohic loathing of Mr. Waugh. Dream has become nightmare.

I have divided the bibliography into five categories: *History & Romances*, *Society & Satires*, *Movies*, *Murders*, and *Personal Testaments*. My object was, I repeat, to choose the most characteristic works about Southern California — the novels and stories which are truest to life in this region, which best portray its past and present, its folklore and follies, cults, crackpots, landscape and weather. I have deliberately slighted the murder mystery genre, listing only three titles thereunder. I am told that Erle Stanley Gardner has placed many of his detective stories in Southern California, but it is my impression that setting is not important in these and similar "production line" works, where intricacy and interest of plot are paramount. And the fact that a writer lives in Southern California does not ensure local interest to his work — e.g. Thomas Mann.

My pious object as a librarian is to encourage reading and collecting. Many of the public libraries in the region have all of these books, and thus readers will fare well. Collectors will not, for few bookstores anywhere will have very many of them. Most of the books, even the recent ones, are out of print and hard to find, yet not costly when found. Collecting them can be a prolonged and inexpensive joy, which is more than can be said for most joys of our time!

Certain critical works of non-fiction about Southern California have influenced my thinking and feeling about the land. Incomparably the best of these is Carey McWilliams' *Southern California Country*. Franklin Walker's *A Lit-*

erary History of Southern California lacks McWilliams' color and life, yet is a good and useful book. Essays by Edmund Wilson and Christopher Isherwood are so wrong-headed as to be stimulating irritants. W. W. Robinson's compilation *What They Say About the Angels* is the standard work on the bouquets and brickbats with which La Reina has been crowned from the beginning.

This bibliography is packed with my own prejudices, biased as I am biased, and it offers commentary rather than collation. One bias it lacks is that of native son-ism. I can at least claim geographical objectivity, for I was born far eastward in the District of Columbia and did not arrive in Southern California until December 1906, at the advanced age of four months, a messy bit of baggage aboard the *California Limited*. Other qualifications, hardly bibliographical, are that I have lived here ever since, with several long perspective-lending absences, and have strong feelings about what has happened to the land since my orange-grove boyhood, particularly the industrial gigantism it has suffered since 1940. One formerly climbed Baldy or Grayback for the view they afforded; one climbs them now to escape the smog. I know its deserts, mountains and seacoast, its cities, plains and people, public squares and hidden valleys, and I have worked in its schools, soda fountains, nightclubs, bookstores and libraries since I was a boy. The rest of the state I also know and love — Shasta, San Francisco, San Joaquin — but only south of Tehachapi have my roots gone down. I sought to resolve my ambivalent feelings for the land in an essay called "Personal Landscape," in my volume *Islands of Books*. With all her blemishes I still find Los Angeles fair — the wrinkled old Queen of the Angels — and I owe her my education, friends, livelihood.

I believe that a good work of fiction about a place is a better guide than a bad work of fact. An inspired novelist has clearer vision than a hack historian; he can make the language say what he

sees and feels, which is not true of some journalists and academicians who, in seeking to relate the facts of life in Southern California, have littered the landscape with clichés. It is very difficult to write well about this chameleon country; I know, for I have tried, am trying, will try! Here in these volumes one has Southern California to the life, seen from all points of the emotional compass, a better guide to this Land of Fiction, I believe, than most baedekers. A reading of the books of my choice will give old-timers a sense of re-living their lives, and will give newcomers a better introduction than most guidebooks.

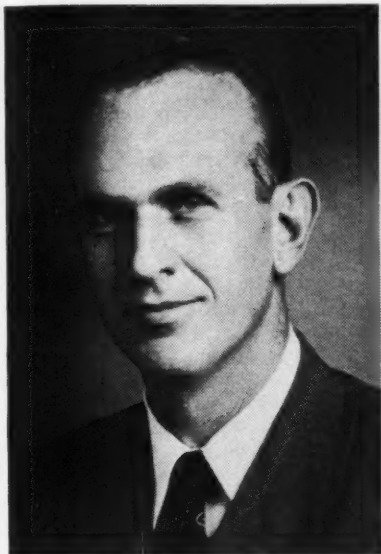
There is still plenty to write about. Real estate and religion, oil and water, aircraft, college and university life, have yet to be chronicled. Eventually, as the culture ages, there will be novels of several generations. Most of the books until now have been shallow in time. It will take generations for the cultural humus to accumulate to a depth on which a great writer can feed, in the way a Stendhal, a Dickens, a Joyce, or a Melville feeds. Scouring waves of immigrants make it difficult for anything, save folly, to accumulate for long. In spite of the fictive catastrophes of Brinig and Huxley, I expect the proliferous city, the erstwhile Queen of the Cow Counties, will be here for centuries, sprawling like a tipsy señora over the hilly plain between sea and sierra, ever thirsting for new sources of the water which means life. Los Angeles has existed as a metropolis for only half a century. Give her half a millenium and see what happens! Her destiny may be increasingly frightful, (*vide* Huxley) but I guarantee the novelists will make it readable — if novelists and readers there be!

I fear though that our poor smog-veiled Reina de los Angeles will never be the Athens of the West. Gone is her youthful beauty. Skid Row and the Sunset Strip are her ulcers. Traffic hardens her arteries. Yet in spite of these disfigurements, she is vital. And vitality is what counts. Vitality, crude and

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New Program of the Los Angeles Public Library

By HAROLD L. HAMILL, City Librarian



WHEN HAROLD L. HAMILL arrived in 1947 to take over the reins of the Los Angeles Public Library it was for no jog-trot behind a pair of gentle steeds, but much more like the famed 20-mule teams that once took to California roads. The city was sprawling out in all directions, with new suburbs growing up over night — and still they grow.

THE BACKGROUND for library service in the city of Los Angeles is exceedingly complex. The city which has doubled its population in nearly every decade since 1850, and has added a half-million people since 1940, presents today as neat a set of administrative headaches as ever confronted a municipal government.

As the city has "exploded" toward its suburbs, it has also undergone a wrenching transformation from a semi-rural, leisurely tourist mecca and entertainment capital to a busy, well-diversified business and industrial center, with an accompaniment of irritating traffic congestion and smog. The characteristics of the people have changed, too, as their numbers increased. Younger and better-

schooled, as a group alert and breezy in temperament, they are citizens determined to secure the best for themselves and their children.

Guided by these circumstances, the public library has evolved an administrative plan and philosophy designed to fit a dynamic, ever-changing, and expanding community. The well-known Los Angeles Library Survey, as it is popularly called, has been a valuable guide. Approximately sixty per cent of its recommendations have been accepted; the rest have been carefully considered and either amended, postponed, or rejected. The Public Library Inquiry Reports, which were published at about the same time, have also strongly influenced our determination to make the library a distinctive reference and information center, by concentrating its resources on an informal educational objective, and minimizing circulation totals as the sole criterion of library service and value. We have accepted the thesis that, in view of a nation-wide communications revolution, the library can ill afford to maintain unchanged the goals which guided its direction several decades ago.

Our library system represents a practical laboratory where the realistic values of library theory are tested daily. All our experiences in Los Angeles have pointed to the fact that both heavy use of existing facilities and increased demand for better service are largely characteristic of those communities where higher educational levels and greater economic stability prevail. On the other hand, with the increasing competition of inexpensive drugstore literature and the tremendous attraction of television, we find that neither good book collections, nor attractive buildings, nor devoted and unremitting effort on the part of capable librarians can stimulate library use in lower-than-average communities. Our monthly circulation sheets show that superior neighborhoods, in

the generally accepted meaning of the term, are vastly more active in their library response, and nothing that we can do in the depressed neighborhoods changes their attitude toward reading of books.

We have attempted to face these important trends realistically and have altered our library system accordingly, by curtailing or closing units when the repeated pattern of results indicated that it was fruitless to pour the limited resources of the library any further into unresponsive communities.

On the other hand, we feel highly encouraged to observe that in the communities which could be classified as average, better-than-average, or superior, library use is frequently as great or in many cases greater than ever before.

Three new large branches have been opened within the past year, and from the beginning the response in every case has been almost overwhelming. The Westchester Branch, a new streamlined building with 6,300 square feet, a book collection of over 20,000 well-selected volumes, and a minimum staff of seven people, registered 1,390 new borrowers in its first week of operation, and is circulating annually more than 260,000 volumes, with children's books playing an important role. The book collections have been augmented frequently by large additions, but some shelves still are frequently bare. As impressive as the community's use of the facility, is its deep civic pride in everything about the library.

Paradoxically, although the library in every way has striven to minimize circulation totals as a measure of effectiveness, the library's total circulation consistently grows in many areas.

Because the city has an area of 453 square miles, and stretches almost fifty miles from boundary to boundary, the Central Library, well-located in the downtown area, is twenty-five miles from where many people live. In spite of this, and in spite of the fact that its complete departmentalization by subject places a high emphasis on reference service, we find it has long been the champion

among all central libraries in the country in circulation, issuing about 1,500,000 volumes annually from this single building. Of the 20,000 people who daily use the library system, over 7,000 enter the Central Library alone.

The Central Library's nine major subject departments are augmented by a busy Municipal Reference Department located in the civic center about a mile away, with divisions in the city-owned Water and Power Department, and the Health Department.

The Library Survey suggested several provocative and extensive changes in the organization of the basic Central Library services. After careful study and analysis, these plans have been discarded, and the scheme of public service, which incidentally includes no general reference room, remains largely unchanged. In recent years an Audio-Visual Service has been added and a Business Library has been developed within the Social Sciences Department. We have also established throughout the building an amazingly active and attractive collection of modern readable books in cellophane-protected publishers' jackets.

The library system at present operates on a total annual budget of about \$3,000,000, and employs about 700 people in full-time equivalent. In addition to the Central Library there are 52 branches, varying widely in architecture and size, and three large bookmobiles, each with a carrying capacity of 4,000 volumes. "Little Toot" is our fourth, slightly smaller bookmobile, and serves children exclusively.

A great deal of administrative time and planning has gone into expanding and reorganizing the extension system, largely on the basis of the Library Survey's recommendations to divide the entire system into geographic regions. Six regional branch librarians have aided in planning, working out, and perfecting the revised organization plan. Although we have not yet been successful in securing enough money to increase the size of five of the six branches into true regionals, we have carried through the administrative organization, and every

branch is now operating as a component unit of a region.

A regional branch, as defined by the Survey, has a circulating and reference collection of at least 75,000 volumes, and a minimum of 12,750 square feet of floor area. Our Hollywood Branch has long qualified as a regional branch under this definition, and is an extremely important cog in filling the research and reference needs of the extensive entertainment industry. It has a total staff of 19½ and an annual circulation of 344,000. It is not the largest in home use, however, as both Van Nuys and North Hollywood surpass it. The North Hollywood Branch, although it contains only 3,600 square feet, is located close to the population center of the rapidly growing San Fernando Valley. Direct home use of 427,000 volumes annually proves it is no haven of peace and quiet; at the same time its function as a regional center of eight branch units is being more carefully developed. We are planning to triple the space and book collection in this branch as money becomes available.

In addition to building four large branch buildings since 1946, we have followed a practice in new communities of renting store-type branch facilities, which each consist of one large room and a book collection ranging from 6,000 to 10,000 volumes, with a professional and clerical staff. One of the most successful of these has been the Reseda Branch, which was opened in 1949, and has grown constantly in book collection, reference service, staff, and circulation, now achieving an annual circulation of 150,000 volumes. The pressure to secure funds to convert this rented branch into a large city-owned building is already great.

Twenty-five years ago the library had 150 stations operating in schools, fire stations, institutions, stores, and private homes. These were serviced by part-time, non-professional staff, were inadequate in book collections, and offered virtually no reference services. The bookmobiles have been used to serve new areas and to replace the stations, the

last of which was closed in 1952. Station closings have often been resisted by civic-minded groups, but the library has maintained a firm policy, and the result has been that the skeptical are usually converted by the excellent book collection and professional reading guidance offered on the bookmobiles.

With apologies for statistics, which can never properly indicate the total value of a library to the community, we can say that last year 445,000 registered borrowers asked 2,166,000 questions and took home almost 8,000,000 volumes. We no longer have any unit open to the public which is not staffed by at least one professional librarian, with clerical help. We think that by discontinuing a policy of maintaining a large number of small, weak outlets with inadequate book collections, and by establishing instead a policy of maintaining fewer outlets with strong basic reference and circulating collections, we have helped the library to retain a strong place in the life of the community.

Many librarians will think that our library is unprogressive in our adult education concept, since we stay fairly close to a conservative policy of placing our emphasis on book services. Actually we have no organized program for adult education, although we cooperate closely with the Great Books Foundation and many similar worthwhile groups. We do not stress use of the library as a community center, and build our new branches without meeting rooms. In a city which supports its school system so well through local and state taxation, and which provides hundreds if not thousands of adult educational opportunities, the library can concentrate its limited resources upon basic book reference and bibliographical activities.

We have also taken a long, hard, critical look at our technical services and business operations, frequently making improvements and eliminating frills, and we believe that we compare favorably in efficiency of operation with other large library systems. We highly recommend to large libraries our photolend-

(Continued on page 258)

Three Rare Book Libraries in Southern California

By EDWIN H. CARPENTER, JR.

DR. CARPENTER is a graduate of UCLA (B.A., M.A., Ph.D) and USC (M.L.S.), a former member Department of Special Collections at UCLA, and Publications Department, Huntington Library. He is now on the staff of the New York Public Library, preparing a bibliography of Noah Webster.

THE University of Southern California and the University of California at Los Angeles both have notable collections of rare books. The University of Southern California has no special department for rare books as such, but does have several segregated collections, the principal ones being in American Literature, Zoology, and Philosophy. The University of California at Los Angeles has recently brought into its Department of Special Collections nearly all of its rare books, and all of its manuscripts, and special collections, and is rapidly developing both the services and holdings of this department. Notable among its present collections are the Wolf collection of Spinoza and the Sadleir collection of Victorian fiction. But since neither of these libraries has yet completely worked over its earlier acquisitions of rare books nor begun to approach their potential size and worth, our attention here will be given to the three great, more or less public, rare book libraries in the area, whose facilities, organization, and pattern are established.

These are the Henry E. Huntington Library and Art Gallery, the William Andrews Clark Memorial Library, and the Edward Laurence Doheny Memorial Library. They fall into that order whether taken by chronology or by size, the Huntington being the oldest and by far the largest. This order also reflects the degree of museum value, research potential, and availability to scholars and the public. The Doheny is the only one of the three of which the founder is still living and developing the collection along the lines of personal plans and interest.

The Huntington began in New York as a private library of a railroad and real estate magnate and was moved to his California estate in 1920. It had the advantage of having virtually unlimited funds put into its accumulation at a time when the breakup of old and great private libraries in England brought on the market much material usually unobtainable. The principal fields of strength of this library are incunabula; early English printing, English first editions through the first quarter of the twentieth century, early Americana, American firsts, the American Civil War, Californiana and certain aspects of fine printing; there are good holdings of manuscript materials in English and American literature and history, as well as of illuminated manuscripts.

Although referred to as a library, the Huntington is really a museum, and there are three parts to it: the botanical gardens and grounds; the art collection, consisting principally of eighteenth century British portraiture and French fur-



Huntington Library and Art Gallery

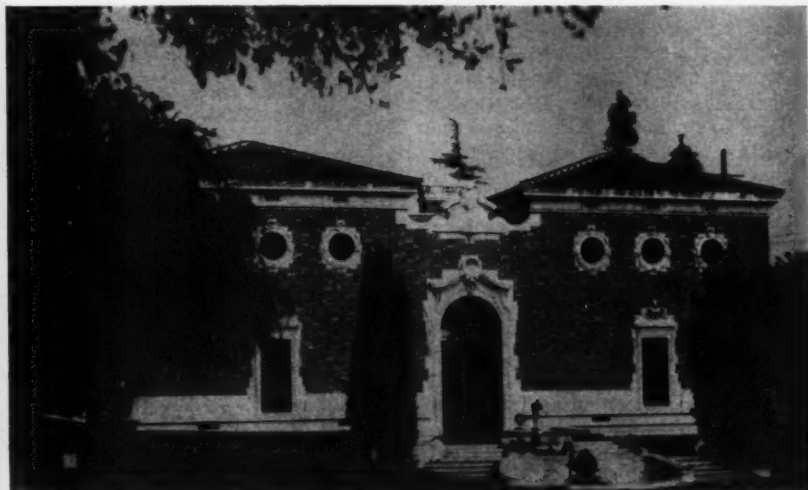
niture, with small collections of Italian Renaissance paintings and French porcelains, tapestries, and statuary; and the library. The last-named is divided into rare book, manuscript, and reference collections. The first two have a few of their chief treasures on permanent display, put others out in special exhibits, and keep the bulk of their material in stacks with controlled temperature and humidity, available to qualified scholars. The reference department, which it was found necessary to develop to allow scholarly exploitation of the assemblage of rarities, is naturally strongest in the areas of emphasis of the main collection, Anglo-American literature and history, but it is a well-chosen selection of works on all the library's fields.

The staff that works with the books and manuscripts consists of about sixty people; with one or two exceptions, only those in the preparations division are professional librarians. Several of the key personnel are men who worked in the library when it was a personal collection in New York. This, plus the fact that for so long the Huntington was the only important large rare book collection in the West, has given the staff an out-

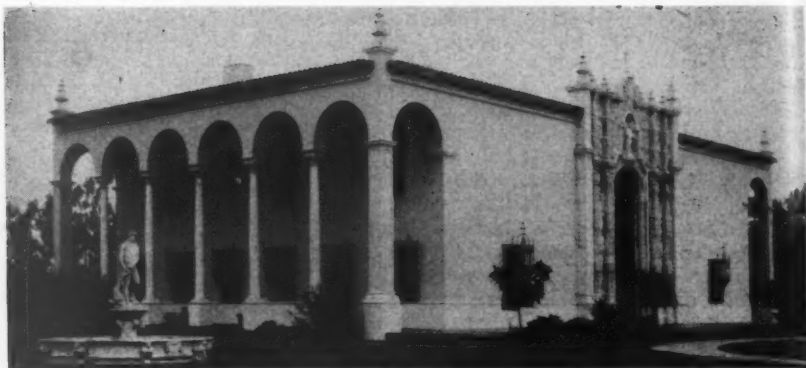
look less orthodox than that of most librarians, but they are always cordial to "visiting firemen." The Librarian is Leslie E. Bliss and the heads of rare books, manuscripts, and reference are respectively Robert O. Schad, Herbert C. Schulz, and Lyle H. Wright.

The library is located in San Marino, a residential city east of downtown Los Angeles. It can be reached by inter-urban bus, but it is best to go by private car if one can. The library is close to Pasadena, but there is no public transportation from there. Ordinarily it is open to readers all day and to exhibitions visitors in the afternoon (except Mondays). Special arrangements are planned for A.L.A. members to visit the grounds and exhibitions on Wednesday afternoon, June 24, on which occasion tea will be served and the galleries and grounds closed to the public. Although the museum was "left to the public" by Mr. Huntington and is tax-exempt, it is not publicly administered; it is operated by a self-perpetuating board of trustees, and is supported by a princely endowment left by Mr. Huntington.

The Clark Library is a similar, though



William Andrews Clark Memorial Library



Edward Laurence Doheny Memorial Library

much smaller, collection which, in 1934, was left indirectly to the public in the form of state university trusteeship. The library is administered by the officers of the Los Angeles campus of the University of California, although physically it is located on West Adams Boulevard and not on the West Los Angeles campus. As Mr. Huntington stressed the English Renaissance and the "S.T.C. period," Mr. Clark stressed the Augustan age of English literature (1650-1750) — the "Wing period" and the ensuing half century. William Andrews Clark, Jr., was the son of a Montana senator and copper magnate, and spent most of his inheritance on the library and on music, being for many years the "angel" of the Los Angeles Philharmonic Orchestra. The library, although strongest in such Restoration and Georgian figures as Dryden, Defoe, Goldsmith, and Swift, reflects Mr. Clark's tangential interests by strong holding in musical manuscripts, Montana history, and Oscar Wilde, of whose works, in print and manuscript, its collection is the best in the world. Since Mr. Clark's death the library has supplemented the literary works of the Restoration period with its political, theological, scientific, and philosophic books, and published music.

Like Mr. Huntington, Mr. Clark built a separate building for his library; his

is an architectural collector's piece, which the Huntington is not. The Clark Library is in fact such an attractive building that when an addition was made a couple of years ago it was put entirely below ground, in order not to disrupt the lines of the original building. Although there are several rooms of rare books which can be shown to visitors, and a drawing room with some works of art, the Clark is not set up as a museum, and visitors may come only by arrangement with the University Librarian in Los Angeles, who is also Director of the Clark Library — at present, Lawrence Clark Powell. The collections are open to approved research workers. At the library itself there is a staff of about four, two of them professionals. Overall administration is part of the University system, though income is derived entirely from special funds provided by Mr. Clark's will.

He was interested in fine printing, having been the most notable patron of John Henry Nash, and the library has continued and expanded this interest by becoming the principal collecting center for southern California fine printing, and collects as well the work of certain selected American and English typographers, Nash and Eric Gill for example. The Clark is located on a city bus line, and is easily reached from downtown

(Continued on page 255)

Newbery and Caldecott Award Winners, 1952

By ROSEMARY E. LIVSEY

ROSEMARY E. LIVSEY, Director of Work with Children of the Los Angeles Public Library, was Chairman of the 1952 Newbery-Caldecott Committee. She went on to New York to present the medals to the winners in whose honor an official presentation dinner will be given June 23, at the Statler Hotel.

THE JOHN NEWBERY MEDAL for "the most distinguished contribution to American literature for children" has been awarded to Ann Nolan Clark for her story of Inca life, *The Secret of the Andes* published in 1952 by the Viking Press and illustrated with beauty and strength by Jean Charlot.

The Secret of the Andes is a quiet compelling tale of the lonely life in the high mountain reaches, and of the training of Cusi, a young Inca boy to carry on the traditions and the wisdom of his proud race which was to be his destiny. It is a story of breathless suspense, of kindness and of patient understanding, with an actual and perceptive feeling for place, and people. Cusi's search for his place in the sun takes him from his mountain home to the plains which lie far below, and is seemingly without reward, until, at last, he finds fulfillment of understanding.



Ann Nolan Clark

Lynd Ward

Ann Nolan Clark's own searching began in New Mexico where she taught children, first in a mining camp, and later in an Indian day school. The pressing need for reading materials that

would have meaning for Indian children led her to writing stories for them about themselves. The pueblo children made these stories into small books, printing the text, painting their own illustrations and covering them with bright Indian calico. These little books led directly to the publication of Mrs. Clark's first book, *In my Mother's House*, (Viking Press) illustrated by a Pueblo Indian artist, Velino Herrera.

The U. S. Office of Indian Affairs, under which Mrs. Clark was then working, commissioned her to do more textbooks for Indian children. The Navajo series appeared first, illustrated by Hoke Denetsosie, a Navajo youth. This series was first printed in English, and later, for fuller usefulness, in English and Navajo. The following series of textbooks appeared printed bilingually in English and Sioux, and in English and Spanish. These, too, were illustrated by Indian artists, and are available through Haskell Institute, Lawrence, Kansas.

Twice Mrs. Clark has won the New York Herald Tribune Spring Book Festival Award. In 1941 *In my Mother's House* received this prize, and again in 1952 her tale of a small burro's search for love and security, *Looking-for-Something*, shared the same honor with its illustrator, Leo Politi.

In 1946 Mrs. Clark undertook a special assignment with the Inter-American Education Foundation in Central and South America. This experience led to the writing of a Costa Rican tale, *Magic Money*, and to an understanding of South American thought and culture which produced *The Secret of the Andes*.

After another period of living in New Mexico, Mrs. Clark is again back with her Indian children, this time directing Indian Education in the Western States, and teaching at the Inter Mountain School at Brigham City, Utah.

The 1952 Caldecott Medal goes to Lynd Ward for his robust illustrations for his own book, *The Biggest Bear*, Houghton, Mifflin Company.)

Lynd Ward's early art education at Columbia University was carried further by study at the National Academy of Graphic Arts and Book Craft in Leipzig. He is easily considered one of America's foremost wood-cut artists, but is equally skilled in a variety of other media which lends freshness and vitality to his work.

Since 1927 he has devoted most of his time to book illustration which he gravely terms, "the vital life fluid of the story." He was the first to introduce to America the medium of pictorial narrative, or the novel in woodcuts. His first novel, *God's Man*, published in 1929, marked him as an artist of graphic ability, creative imagination and self-searching integrity. He says of his novels without words, "I enjoy working in wood engraving because the medium develops a character of its own. When you are limited to black and white you have to get down to fundamentals."

His wide choice of subjects and the discrimination with which he chooses his appropriate medium have given rare distinction to his work as a book artist. At no time has he lowered his work to reach his audience, but in each case, has given full strength to his interpretation. This is particularly true of the illustrations which he has made for children's books. His heroes are full statured, their backgrounds realistic and strong. Noteworthy among these are *The Cat who went to Heaven* (Coatsworth), *America's Paul Revere* (Forbes), and *North Star Shining* (Swift).

As American in feeling as Lynd Ward is his Caldecott Award book *The Biggest Bear*, his first book written and illustrated for children. Here, against a sturdy country background, Mr. Ward has told a tale of the quick and relentless growing up of a bear, and of his awkward faith in the young boy, Johnny Orchard, who befriended him. The story is exuberant in its humor, and tender in its understanding. Johnny, the Orchard family, and the townsfolk who will not

put up with the bear, are the stuff America is made of.

Among the many honors that have come to Lynd Ward for his work, the Children's Library Association is proud to award him the Caldecott Medal, knowing full well that the jovial Randolph Caldecott, himself, would recognize his skill in illustration, and would chuckle at the guileless and persistent return of his bear. Humor, not frequent in Mr. Ward's earlier work, is here in endearing quality.

Other books, seriously considered for the Newbery Award were *Charlotte's Web* by E. B. White, (Harper); *Moccasin Trail* by Eloise McGraw, (Coward-McCann); *Red Sails to Capri* by Ann Wel, (Viking); *Bears on Hemlock Mountain* by Alice Dalgliesh, (Scribner); and *Birthdays of Freedom* by Genevieve Foster, (Scribner). Those considered for the Caldecott award were *Puss in Boots* illustrated by Marcia Brown, (Scribner); *One Morning in Maine* by Robert McCloskey, (Viking); *Ape in a Cape* by Fritz Eichenberg, (Harcourt); *The Storm Book* illustrated by Margaret Bloy Graham, (Harper); and *Five Little Monkeys* by Juliet Kepes, (Houghton).

The Children's and School Librarians Association of Southern California honored Mrs. Gudrun-Thorne-Thomsen on her eightieth birthday at Pierre's, in San Marino, April 10th. The San Marino staff out-did themselves in flower arrangements, even to individual May baskets. The Long Beach Public Library Department of Boys and Girls planned the program. There were tributes by Althea Warren, Jasmine Britton, May Hill Arbutnot and Winifred Vaughan. There were telegrams, letters and cards from May Massee, Anne Carrol Moore, Effie Powers, Annie Cutter and many others. The climax of the evening for the sixty-seven librarians (who came from Bakersfield to San Diego), was to hear *Baldur* by the beloved Story-Teller.

Recommended List of Restaurants for A.L.A.

Downtown District of Los Angeles

Alexandria Grill, Spring Street at Fifth²
Cook's Steak and Chop House, 645 South
Olive Street, Dinner only, good quality
and generous servings^{3,4}

Levy's Grill, 751 South Spring Street^{2,4}
Mike Lyman's Grill, 751 South Hill^{2,4}
Mike Lyman's Grill, 424 West 6th Street²
Mayfair Hotel Grill, 1256 West 7th St.²
Mayflower Grill, 535 South Grand Ave.²

Foreign Flavor — Short distance from the center of Los Angeles

Caliente, 20 Olvera Street, Spanish atmos-
phere, floor show after 8 p.m., cover
charge¹

Casa la Golondrina, 35 Olvera Street,
Spanish home built in 1865, floor show
after 8 p.m., cover charge¹

Golden Pagoda, 950 Mei Ling Way, New
Chinatown¹

Little Joe's Italian Restaurant, 900 North
Broadway¹

Soochow, 454 Jung Jing Road^{1,5}

Toto's Chinese Restaurant, 735 South Fig-
ueroa^{1,4}

Away from the center of Los Angeles — but worth the trip

Brown Derby, 3377 Wilshire Boulevard,
rendezvous of stage, screen and radio
stars; a la carte²

Don, the Beachcomber, 1727 North Mc-
Cadden Place, Hollywood, Cantonese food,
a la carte, reservations necessary, open
4 p.m.³

Encore, 806 North La Cienega Boulevard,
Beverly Hills, dinner and late supper,²
Sunday brunch \$1.00

Farmer's Market, Third and Fairfax, novel
food bazaar where you eat at outside
tables after selecting your food from
various booths, closed at 6 p.m.¹

Mona Lisa, 3343 Wilshire Boulevard,
Italian food specialties^{1,4}

Musso and Frank, 6667 Hollywood Blvd.,
Hollywood, Italian food specialties^{2,4}

Round-up Chuck Wagon Food, 7860 Bev-
erly Boulevard

Round-up Chuck Wagon Food, 7580 Sun-
set Boulevard, Western atmosphere

Tail o' the Cock, 477 South La Cienega
Boulevard, Beverly Hills, one of the
many good places on Restaurant Row —
La Cienega Boulevard, delightful atmos-
phere, International Cocktail Hour 4
p.m. daily²

Town and Country Market, Third and
Fairfax, similar to Farmers' Market with
greater variety of foreign dishes, open
until 8 p.m.¹

¹ Dinner prices under \$2.50

² Dinner prices from \$2.50-\$3.50

³ Dinner prices \$3.50 and over

⁴ Closed Sunday

⁵ Closed Thursday

Sightseeing In Los Angeles

June 24th is The Day!

Yes, your free afternoon during the ALA Conference will be Wednesday, June 24. On that day your Entertainment, Recreation and Sightseeing Committee has planned tours to give you an opportunity to see some of Los Angeles and vicinity with a library accent.

Los Angeles is noted for its distances between places of interest so to make those miles easier to cover there will be busses available to take you along scenic routes to some of our Southern California libraries.

A large variety of independent tours will be available for your choice of recreation but on these specially planned tours it is necessary to have your reactions to our suggestions at the earliest possible moment. If fewer than 40 persons indicate interest in any one tour no formal arrangements will be made for it.

Please look over the following list of tours to see which one you may want to take.

Wednesday, June 24

Henry E. Huntington Library and
Art Gallery

University of California at Los Angeles

Public Branch Libraries

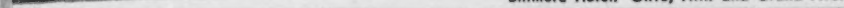
School Libraries

Motion Picture Studio lot and library

All busses will leave the Biltmore Hotel at 2:00 p.m. and will return at 6:00 p.m. Each tour will cost \$1.75 per person. No deposit is required but plans for transportation and guides depend on your interest. Tickets will be available at the Ticket Desks through Monday evening, June 22, and may be purchased up to that time during the Conference.

Visitors driving their own cars may follow these same routes to visit all libraries except the motion picture studios. Reservations for the Huntington Library for those not going by bus must be made at the Ticket Desk by Tuesday noon, June 23. There is no charge except for transportation. No admission to motion picture studios is possible except on busses provided by the local committee.

Square dancers attention: You and your friends are invited to a social evening at the Statler, Thursday, June 25, at 8:30 P.M. Bob Osgood will call and Jack Barbour and his California Clippers will play. There will be dances for beginners as well as for those who are experienced. Wear your flat heels, full skirts, and western shirts for fun and frolic with Southern California librarians who are planning this evening for your pleasure.



Pacific Ocean

SANTA CATALINA



RECENT LIBRARY BUILDINGS IN SOUTHERN CALIFORNIA

Glendale Public Library: Casa Verdugo Branch Library, 1151 North Brand Ave.

1951; branch in conjunction with fire station; 4,800 sq. ft.

Honold Library, Associated Colleges, Claremont

1952; 300,000 book capacity; accomodates 600 students

Huntington Beach Public Library, 8th and Walnut Streets, Huntington Beach

1951; Civic center building; 8,000 sq. ft.; Panelcrete construction

Los Angeles County Library Branches; 1952 Bellflower, 9943 East Flower Avenue, Bellflower

Regional branch housing Bookmobile; 4,340 sq. ft.; 20,000 book capacity

Downey, 8220 East Third, Downey 3240 sq. ft.; 10,000 book capacity

La Canada, 4510 La Canada Boulevard, La Canada

3,500 sq. ft.; 7,500 book capacity

Los Angeles Public Library Branches: 1952-53

Robertson, 1719 South Robertson Blvd.

Book capacity 18,000; 3,785 sq. ft.

Sunland-Tujunga, 7771 Foothill Blvd., Tujunga

Civic center unit; 21,500 book capacity; 4,578 sq. ft.

Westchester, 8946 Sepulveda Eastway 25,000 book capacity; 6,100 sq. ft.;

3,000 sq. ft. parking area

Long Beach Public Library: North Long Beach Branch Library, 5571 Orange Ave.

1951; 6,800 sq. ft.; 35,000 book capacity; auditorium, patio

Pasadena City College Library, 1570 East Colorado Street, Pasadena

1949; 75,000 book capacity; auditorium seating 400; Audio-visual lab.

San Diego Public Library (under construction)

Pacific Beach Branch Library, 4606 Ingraham, San Diego

1951; 10,000 book capacity; 4,330 sq. ft.

San Marino Public Library, 1890 Huntington Drive, San Marino

1951; 16,977 sq. ft.; balcony in stack area, meeting room

Entertainment

The Los Angeles local committee is arranging for a concert by a fine local chamber orchestra known as "Evenings On The Roof."

This special concert for the ALA convention will be held on Thursday, June 25, following the library school dinners. As it is scheduled at the same time as the square dancing session, also being planned, the concert will offer a choice of entertainment.

A FEW POINTS OF INTEREST IN THE LOS ANGELES AREA

Griffith Observatory and Planetarium, Los Feliz Boulevard

Illustrated lectures: Wed & Fri. 8:30 p.m.; Sat. & Sun. 3:00 & 8:30 p.m.

Admission 50c. Hall of Science open 7-10 p.m. Wed., 2-10 p.m. Sunday

Provides perfect view of the night lights of Hollywood and Los Angeles

Los Angeles City Hall, Observatory Tower, 200 North Spring Street,

Open 10-4 p.m. Monday thru Friday.

Provides panorama of Los Angeles County from the mountains to the Ocean.

Los Angeles County Museum of History, Science, and Art; Exposition Park

Open 10 a.m. — 5 p.m. Tuesday thru Sunday.

Olvera Street, near Main Street and Sunset Boulevard

Old Mexican Street restored in 1929 to give tourist a taste of Mexico.

Shops open 10 a.m. until 2 a.m.

Pasadena Playhouse, 39 South El Molino, Pasadena

State School of the Theater, Evenings & Sat. matinee, 90c-\$2.40

Southwest Museum, Marmion Way and Museum Drive

Relics and art of primitive people of Western America.

Open daily except Monday, 1-5 p.m.

Turnabout Theater, 716 North La Cienega

Puppets and stage show, Guest star: Elsa Lanchester

Daily except Sunday at 9 p.m., \$2.40,

Sat. \$3.60

Hospitality Center

Mrs. Elmer Belt, chairman of the ALA Conference Hospitality Committee, announces plans for a Hospitality Center to be established in the Los Angeles Public Library Staff Recreation Room from Monday through Friday from 4:00 p.m. to 6:00 p.m. during conference week. Hosts will be library staff associations in Los Angeles and nearby cities; libraries participating will be Beverly Hills, Glendale, Long Beach, Los Angeles City, Los Angeles County, Pasadena, San Marino, Santa Monica, South Pasadena, University of California, and University of Southern California. The Center will be an informal place for visiting with friends and meeting new acquaintances. There will be refreshments and a bulletin board where announcements and invitations of special Open House events in many Southern California libraries will be posted.

Los Angeles County Public Library

By JOHN D. HENDERSON

JOHN D. HENDERSON came to the Los Angeles County Public Library from Sacramento, where he had been Field Representative of the State Library, 1937 to 1944. Since 1947 he has been Chief Librarian of the County Library which is another one of California's "biggest and best."

IN AN AREA of approximately 3500 square miles, the Los Angeles County Library serves readers through a dispersed system of branches, stations and bookmobile stops. There are twenty-two cities in this region with a population of 431,221 and the entire unincorporated area of the County embracing a population of 871,926. Service outlets total eighty-nine branches, twenty-one stations, and three bookmobiles operating through forty-five stops.

The staff numbers 406 persons; the full-time equivalent being 262. There are sixty-eight full-time professional librarians at Central and at branches with sub-professionals and part-time assistants staffing the smaller outlets. The book collection is now more than 800,000 volumes, with a strong representation of Californiana, government documents, publications on County government, and a Teachers' Library of 25,584 volumes in the field of education for the use of elementary and high school teachers in the County. There is also a picture collection of more than 80,000 items.

With the County's population increasing at a phenomenal rate of 10,000 persons a month, all of the public libraries are challenged to increase their facilities. The heavy urbanization of several areas in the unincorporated part of the County has created a critical problem in providing library service. To cope with this a building program was instituted in 1947 which has produced nine county-owned branch libraries and which will continue until there is adequate coverage of library facilities throughout the County Public Library service area. At present twenty-three of the eighty-nine branches are located in publicly owned buildings; of the balance ten are in institutions, and the rest are in rented quarters. Problems of over-



Antelope Valley Bookmobile

centralization and the increasing difficulties with downtown traffic led to adopting a plan of regionalization which decentralizes supervisory and administrative functions. The first step in this direction was taken a number of years ago when the Antelope Valley regional service was established with Lancaster as headquarters. A new building was constructed at Lancaster in 1950 which serves as an administrative center for the entire 1200 square mile area which makes up the Antelope Valley. In this region it is estimated there are 16,000 people. They are served through four branch libraries and the bookmobile which is garaged at Lancaster.

The second regional center was established at Lennox in an area which includes several beach cities and urbanized unincorporated territory.

The third regional library was established in the city of Torrance which contracts with the County Library in which we have three outlets in addition to the Torrance main library. Two additional centers will be established in the eastern part of the County in the future.

Functioning administratively as a special district, the County Public Library is supported from a tax levy of approximately seven cents on each \$100 of assessed valuation. Owing to increase in costs and the heavy investment required and improvement in facilities needed to reach the greatly increased population, an eight cent levy is requested in this coming year's budget request. This will allow one cent or \$160,000 for the building program with the balance of the budget to be spent for operations.

The headquarters of the County system is located in downtown Los Angeles at 322 South Broadway in a rented loft-type building of 37,500 square feet of four floors and basement; it is staffed by 110 persons.

At Central there are in round figures 85,000 volumes; this includes a secondary reserve collection of books to be used in making up shipments to the branches and filling requests and providing replacements, in addition to the large number of new books in process, and the special collections already mentioned.

There is a fleet of eleven cars and trucks to handle the delivering of books to branches, the transportation of the supervisory staff and the hauling of furniture and equipment when branches are newly established or moved.

The circulation for 1951-52 was 3,843,102, of which 1,478,708 represented children's books. The Library serves 284,000 borrowers, 93,000 of whom are children.

A collection of books for children is to be found in every service outlet in the County Library system. The book stock totals 184,851 carefully selected volumes and the work with children includes story hours, training and supervision of branch librarians, subject and title request service, exhibits and displays, book review meetings, summer reading programs, and the preparation of special reading lists from time to time. In the larger branches there is a full time children's librarian on the staff and the other service outlets are supervised from Central on regular schedule. Talks on children's reading and library service are given before Parent-Teacher Groups and there are many class visits to the library for instruction in the use of the branch, use of the catalog, the arrangement of the books on the shelves, and in the handling and appreciation of children's books.

There is a movement of books to and from Central in the handling of requests for special titles and in the filling of subject requests. Last year the shipments to branches totaled 163,199 volumes; there were 56,685 author-title re-

quests and 7,536 subject requests, the balance represents deliveries to new outlets and refresher collections sent to augment and replace titles on the branch shelves.

Twice yearly an Authors Book Breakfast is held to which local writers are invited as guest speakers. Branch librarians, Central staff, and guests attend these Breakfasts to become acquainted with the authors and their publications. Following the Breakfast and talks by the authors an autograph party is held. The books are provided by one of our local vendors and the librarians have an opportunity to talk with the authors and to obtain autographed copies of their current titles.

In 1942 the May Book Breakfast program was instituted by the Children's Division and it has been held each year ever since.

The Harvest Book Breakfast, featuring adult authors, was started in 1950 by the Branches Division and has proved to be an activity equally successful. The last Breakfast was held at the University Women's Club in Los Angeles; 175 Branch Librarians and their guests were present.



La Canada Branch

The La Canada building was completed in 1951. The picture shows the charging desk and looks into the children's room. In the new branches sloping shelves are installed; all shelving is recessed in the walls and the furniture and all woodwork is in natural birch finish. Emphasis is placed on flexibility, adequate natural and fluorescent lighting, a warm and inviting atmosphere in a functional and economical building

(Continued on page 257)

No Ivory Tower

By GRACE MURRAY

EDITORIAL LIBRARIAN of the State Library, Grace Murray was on the first Publications Committee which launched this little magazine. For several years she was editor, and for many more years she conducted the *Party Line* columns, giving news of California libraries.

A CENTURY OLD THOUGH IT may be, and somewhat renowned for the quality and scope of its resources, the California State Library is in no way a mere storehouse of treasures nor an ivory tower of staid and withdrawn scholars,

It is, rather, a service institution, whirling with all the activities that make it effective as a library belonging to the whole state. It functions at the center of a statewide network of some 1,400 libraries, through which a tremendous variety of materials and services are made available to California's eleven million people by a highly developed system of inter-library loans, or direct to individuals without access to local library service. The State Library's half-million books are housed in a handsome, marble-halled building across from Capitol Park, and in the Sutro Branch at San Francisco. The whole is directed by State Librarian Carma Russell Zimmerman, and manned by a staff of close to a hundred.

Personalized service, the keynote of this State Library's activities, reflects the typically western attitude of the direct and informal approach between people, in both business and personal affairs.

Recently a stalwart state policeman, most nattily uniformed, stepped up to the reference librarian in charge of special service to state officials and employees. "Do you remember me?" he asked. While she did a quick think-back on possible over-parking notices, he just beamed. "I'm the fellow who got advice from you recently," he then added, "about what books I could study before I took the civil service exam for policeman. I always wanted to be a state policeman. Well, I passed the test and got an appointment. This is my first day on the job and I just wanted to say 'thanks for the help!'"



California State Library

This one senior librarian, with clerical assistance, devotes full time to such consultant and reference service as had promoted an ambitious clerk to a proud police officer. She compiles bibliographies, procures special materials needed by state officials in their work and, in cooperation with the State Personnel Board's training unit, generally promotes the career service by assisting state employees with in-service training projects.

Before the Finance Minister of Thailand arrived at the Capitol last month, this Special Consultant was called to see whether we could help a State Department of Finance employee "bone up" on the financial administration of Thailand. We could. In fact, somewhat to our own surprise, admittedly, we turned up a book on that subject. And so the state employee assigned to squire the foreign official around the Capitol must have carried on quite a cozy conversation with him about financial affairs Siamese vs. Californian. (They toured the State Library, too, and the Thai official delightedly carried away a state income tax blank that a staff member had left on the office table near a pile of *Facts about California County Libraries!*)

Sutro Branch Library, which consists chiefly of the treasured books, pamphlets, manuscripts and maps collected at the end of the 19th century by the late Adolph Sutro and given to the state by his heirs, has now entered the realm of the saints. Pages from Padre Junipero Serra's personal Bible, one of the Sutro

Library's most venerated items, have just been photographed for use by church officials in Rome in their gathering of material relative to the proposed canonization of that famed California missionary. The Church of Latter Day Saints, too, has many of its Mormon members doing research with the genealogical records that make Sutro Library one of the West's three leading genealogy collections.

We not only lend books of all sorts, but also we distribute machines that will read books to blind persons. Reading materials for the blind have been furnished from our Books for the Blind Section these past forty-eight years; and now the State Library is a regional distributing center for both raised-type books and the talking book machines and records provided by the U. S. government. This whole service is completely personalized.

Although few blind persons come into the State Library, the Blind Section staff become well-acquainted with the interests and tastes and personal affairs of most of its patrons by constant correspondence and by the regular exchange of reading lists. Blind persons generally have far fewer contacts than do sighted people, and so they pour out their problems and hopes in letters — frank and friendly communications to the librarian who is able to relieve their loneliness by sending them a steady flow of raised type books and magazines or talking book records, according to their choice. These reading materials, for both study and recreation, are sent to their homes by mail, postage free. Talking books now are lent for use in occupational therapy with blind inmates of state hospitals and prisons, too. Textbooks for specific college courses are recorded on both Braille volumes and on talking books for use by blind college students. Other practical books are widely used, too; for many blind people work and keep house and raise families and lead well-rounded lives in society.

A day after Christmas came this little note, typed as you see it, from a Filipino in California, one of a number of blind

persons who have used Braille books to study for U. S. citizenship tests:

"I am still keeping the Braille book the Twenty five lesson in citizenship I want to read it once more I already receive my citizenship and thanks for the book if not for this book I can never pass the oral examination I will send it. when I finish reading it.

Sincerely,
Jesus Apsay."

The Library sends a card of Christmas greetings each year to all its blind borrowers, and in return receives countless cards and letters of greeting and appreciation during the holiday season.

Christmas greetings of great sentimentality also are sent to the State Librarian by some prisoners. Inmates of California penitentiaries are steady borrowers of State Library books — frequently materials for courses of study they take as part of the rehabilitation program, and often legal reference works in which they try to find some loophole in the law that would favorably affect their term of incarceration. Generally restricted to them are books on sex, writings on the art and craft of locksmiths, and tales of crime.

Other groups made less lonely by use of special book collections are colonies of the foreign-born who cannot read English. For them the State Library will lend either requested titles or small collections of fiction and nonfiction books in many foreign languages.

Both the Law and Legislative Reference Section and the Government Documents Section of the Library have their busiest season during annual sessions of the state legislature. It is then that they, as well as the general and California reference staffs, receive innumerable calls for special research services and materials in connection with pending legislation. Before opening of a session, the State Librarian writes to all legislators inviting them to make full use of the Library while at the Capitol, and calling to their attention our various services and resources. Pads of special request slips are put on the legislators' desks, and a library messenger twice

daily picks up the requests and delivers materials to the lawmakers. Files of all legislative bills are gathered by the documents librarians for binding at the end of each session. A *Handbook of Information for Use of the Members of the California Legislature*, including a directory of legislators and of state departments, commissions, etc., has been compiled annually by the Law Section, printed and distributed to legislators, to state offices and California libraries. *Library Laws of the State of California*, also compiled and printed by the Library, was issued in revised edition just prior to the current legislative session. Finally, almost daily each spring there are bus loads of school boys and girls pounding up the stairs and through the Library on conducted tours, sandwiched in between their visits to the legislature and their picnic lunches in Capital Park.

Specialists in many fields turn to the State Library for research materials, because of helpful indexes and files that we have developed through the years, particularly to facilitate use of distinctive non-book resources.

Most used of all these, of course, is the Union Catalog — a file of cards contributed chiefly by California city and county libraries, representing books added to their respective collection. Librarians say that the State Library will always produce material they request — if not from its own resources then by inter-library loan, the latter made possible by reference to this Union Catalog.

The State Library's own collection aims to supplement the books and reference resources of other public libraries in California; and so it acquires standard and scholarly books in nearly all fields. Not purchased, however, are books on medicine, fiction in the English language, light non-fiction, and books for children. Supplementary materials include newspapers from all California counties and principal cities, original fine prints and reproductions of famous paintings, genealogical records, manuscripts, official publications of federal, state, county, municipal and foreign governments. Shipments of books and

these other materials are sent out from the State Library daily, all over California's 158,000 square miles of valley, mountain, seashore and desert. Loans are made to public libraries, to state institutions, to high schools and colleges, and to some individuals.

Invaluable as a guide to historical data on the state is a card index to a series of California (largely San Francisco) newspapers, covering the minutiae of local news from 1846 to date. Like a gold mine to research workers in the field of Californiana also are card files on our holdings of rare old maps, pictures, letters, diaries, biographical records of the pioneer period and of California authors, artists and statesmen. Copies of items in manuscripts or other rare material may be typed or photostated and sent to answer mail inquiries. Writers and students come from all over the nation to consult materials in the California Section here, too. Applicants for state aid are among the most frequent users of data in the *Great Registers of Voters*. Reference is made to this unusually complete file (one of the few sets of early volumes not destroyed by the San Francisco fire of 1906) as a means of establishing place of birth, age, citizenship.

Finally, the State Library is even a library's library. It features a comprehensive collection of professional literature — periodicals published by libraries and associations here and in other countries, as well as books and general professional journals. The history of California libraries is accumulating in files of clippings, pictures, building plans, annual reports, and copies of ordinances and other legal documents. Motion picture films on library subjects are purchased for loan to libraries or to interested groups.

Data on libraries and many library matters are compiled from the library reports, clippings, periodicals, correspondence and conferences. The State Library aims to serve as a clearing house for information and as an advisory agency in matters of administration, for li-

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CALIFORNIA LIBRARIAN

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Armine Mackenzie

Frederick A. Wemmer

Departments

Books and People

Joe Biggins

Academic Notes

Ferris S. Randall

Swan Songs

HAVING DECIDED to do one of these, we have been looking into this swan song business a little, and find there is no such thing. Even a way back before never was swans did not sing. It's just a "legend," as one woman explained to her puzzled companion leaving a performance of *Twelfth Night*. This relieved us somewhat, because we can't sing, anyway. But we did find that there are whooping swans and, of course, that would be more nearly our category. So this will be our swan whoop.

With the next issue of the *California Librarian* a new editor will greet you. We hope he will have as much fun as we have had in doing the job, and find you all as helpful and encouraging as you have been to us.

The Los Angeles Public Library has been our most generous host during the past three years. Since our library life was lived within its walls, and all its activities are of such interest to us, we have been at some pains to view it through the wrong end of our field glasses. This leaning over backward has been difficult for us and probably unfair to the library where things are happening all the time. You will no doubt hear more about LAPL from an editor with better perspective. At the same time,

we must warn him that — no, let's not. He will not have its resources and friendly staff at his elbow, so why rub it in.

A "Thank you" seems very inadequate when offered to Edna Yelland, that over-worked but always helpful Executive Secretary of CLA, or to the energetic Advertising Committees. Edwin Castagna, Librarian at Long Beach, who is working on ALA Conference committees, preparing to build two new branches, and is president-elect of CLA, for two years with his committees, took on the load of procuring blood donations for these pages in the way of advertisements. Marjorie Donaldson, Assistant Librarian of the Pasadena Library, and her committee are this year carrying on in the same fine way: the hardest working committee of CLA.

Without our regular columnists and contributing editors the editor would have been sunk many times. They have brought news of personalities and staff changes. More than once we have heard someone say "I always read *Academic Notes* first." Not long ago a librarian asked, "Who is this Joe Biggins?" and we had to refer her to the note introducing his first column, 'way back in 1950:

To get this sort of columnist you mix well a boyhood in Ohio, graduation from a Methodist College and Western Reserve Library School, jobs as chemistry librarian, Senior Reference Librarian of Dayton P. L., add a hitch as glider pilot in the war, shake violently in the August, 1944, invasion of Southern France, retire from the army for physical disability, add a course in library administration under Joeckel. Squeeze hard between supply and demand ("I was short on supply and the family was long on demand.") and you have — a shipping boy at the University of California Press. But wait. To this all you have to do is add the Biggins personality and after a brief interval you have Sales Manager of the Press and what looks to us like a natural born columnist in the field of Western presses and books and people unlimited.

With all our desk-thumping and pounding on the back, we have not been able to get a regular story from Fred Wemmer. He has, however, brought in

articles from others, and his contribution to CLA in getting the State Library Survey through the legislature deserves the gratitude of our entire membership.

If there are a few small stars in our editorial crown we believe it will be because we have encouraged (rather naggingly at times) the writing for every issue of an article by our two contributing editors, Lawrence Powell and Armine Mackenzie, and columnist Joe Biggins of *People and Books*. Lawrence Powell would have written anyway, but our deadline was met with new material. We hope to see some of these essays in a new volume now in process. In fact we are confidently looking forward to volumes by all three containing articles "reprinted by the kind permission of the *California Librarian*."

We're pleased about some other folks, too. Willis Kerr's *My Life with Books* was reprinted from our pages in a Claremont College Brochure and in the *Kansas Library Quarterly*. Howard Samuelson's Questionnaire on library publicity was copied in the Idaho Library magazine, and used in a recent Texas conference.

Bernard Garbutt, who did so many good cover designs for us, lately appeared in the *ALA Bulletin* with a clever sketch of an LA dinosaur and tall building, illustrating Katharine Garbutt's article on local places of amusement. And perhaps you saw in the May *ALA Free for All* column: "Where did you get this man Schedl?" Meaning, of course, the man Schedl who has done those cartoons for Biggins' *People and Books* (as well as an *ALA Bulletin* piece). LAPL could tell where he is, and we're mighty glad he likes California.

But now, before we get mistaken for a trumpeter swan and a whooping swan, we'll just say our thanks to you who have all been more than considerate in your criticism, and wonderfully kind in your praise.

B. M.

From The CLA President MARGARET KLAUSNER

WELCOME TO LOS ANGELES.

It is always a great pleasure for us in California when ALA comes west. Once again we have the opportunity to meet old friends, to participate in the whirl of busy meetings and to learn through experience what a vigorous life ALA leads.

We want you too, through this copy of the *California Librarian*, to absorb a little of what the California librarians are doing.

We have just finished our district meetings — a series as varied in interest as our widespread landscape. This year we have discussed and studied the problems of intellectual freedom, work simplification, recruitment and educational television, and we have held workshops on audio-visual materials and documents use.

As an association we have marshalled ourselves behind two large projects which will lay the groundwork for public library development in California for many years to come. First, we have developed a statement of public library standards geared to today's activity but aimed at tomorrow's new pattern of library service. This was accomplished by the joint efforts of the California State Library and this association through a workshop held under the direction and leadership of Dr. Robert Leigh. Secondly, we have obtained from the State Legislature a supplemental appropriation to the California State Library budget with which to conduct a survey of public library activity in California.

Perhaps all of this sounds a bit boastful, but we are proud of our fast growing libraries — public, school, college and special — in California and we are particularly proud to be associated with colleagues who willingly think and work together for their growth and future development.

The *California Librarian* represents all 2,200 of our members and comes to you with the best wishes for a successful conference.

Special Libraries in Southern California

By RIVA T. BRESLER

REVA BRESLER, formerly of the LAPL Science Department, is now assistant to the head of the Fiction Department, or, officially, Senior Librarian. She has contributed articles to the *California Librarian*, the *ALA Bulletin*, and the *LAPL Broadcaster*.

WITH SOME TWO HUNDRED or so members, the Southern California chapter of the Special Libraries Association represents a diversity of interests that is to be expected in this area where industrial, agricultural and artistic activities all find a focus, but it is a diversity united in a common devotion to work. Members of the association point with pleasure to the large number of organized libraries that have been established by private concerns. Many themselves wear pins or have other testimonials of their own length of service with their companies. The regular monthly meetings serve as an opportunity for seeing each other more frequently than do their fellows in other fields. As a group they have fathered cooperative projects whose benefits extend beyond the local membership to affect libraries of all types.

And as a matter of fact, these Special Librarians themselves and the libraries they represent find themselves rather a mixed bag. Despite a particular focus of interest, they are as apt to be under the jurisdiction of government agencies or of universities as they are of private industry. Democratic and gregarious, an SLA officer turns up tomorrow organizing activities for CURLS or appearing on the membership of an ALA Public Libraries section. Geographically, as well as professionally, activities are so widespread that a meeting at UCLA commonly attracts representatives from the sea-coast of San Diego or the desert wastes of China Lake, along with the denizens of the Los Angeles Metropolitan business area.

A recent issue of the *ALA Bulletin* which enumerated in detail many of the libraries in this vicinity attests to the variety as well as the number of libraries. In a metropolitan area it is not surprising

to find the insurance and banking industry represented by such organizations as Prudential Insurance company, Farmers Insurance company, the Golden State Mutual Life Insurance company, or the Security-First National bank. Local institutions — the Southern California Edison company, the California Taxpayers association, the Los Angeles Chamber of Commerce — have their collections, and even an engineering company like Western Precipitation Corporation gives its library a local slant through its work with smog eradication. Aviation, long a major industry, has since its inception relied on company research libraries for specialized information, and closely allied recently have been the defense activities of the National government. The U. S. Navy spreads north of Los Angeles with its missile test center at Point Mugu and its civil engineering research and evaluation laboratory at Port Hueneme, south along the coast with the Electronics laboratory at Point Loma, and inland with the Naval ordinance test station libraries at Inyokern, China Lake and Pasadena.

Less to be expected, perhaps, are the libraries for the study of the natural sciences. To the Hancock Foundation at USC and the Scripps Institution of Oceanography, that branch of the University of California perched above the water at La Jolla, have come the materials to bolster experiments of scientists studying the waters beneath the earth. Science in its application to nature has also stimulated research activities supported by the libraries of Mount Wilson observatory and U.C.'s Citrus Experiment Station in its Riverside branch and California Polytechnic Institute's San Dimas campus.

Hospitals, medical schools, and city and county public health agencies contribute reference collections in the biological sciences, while government agencies, in the study of their own problems have developed such specialized collections as UCLA's Bureau of Governmental Research and the Municipal Ref-

erence library of the City of Los Angeles or its counterpart in San Diego.

As a result of this variety, special librarians have developed both a series of unique collections and a method of cooperation that makes great use of all the resources of the area. The research departments of that most typical and best-known of Los Angeles industries — the motion picture companies — are in point of years, the longest-established of the Special libraries in this locale. With picture collections virtually irreplaceable and organized before the days when audio, visual, and materials combined in a phrase, — with a classification system to encompass the latest best-seller and the most minute treatise on a totally obsolete bit of machinery — with files of such presently unobtainable items as back numbers of the Sears-Roebuck catalogs — their accurate and insatiable employees wander far from their own purloins to complete their researches. Rare is the library of any sort in this area which has not heard a ringing phone and a voice on the other end saying "This is Twentieth Century Fox—" or Paramount, Columbia, or Disney. The result has been a happy rapport between movie librarians and their opposite numbers in other fields — and perhaps a better understanding of mutual problems.

Duplication of resources, which must arise due to specialized needs of many agencies as well as to the semi-secret nature of some of them (and ultimately to the geographical situation that can never keep its King Charles' head out of any talk of the Los Angeles picture) has become more of an asset than a problem among Special Librarians here. The vital Science-Technology section of the local chapter and particularly the group interested in the aeronautical sciences has turned its efforts to produce a Union List of holdings on cards, which obviously serves as a buying as well as a borrowing policy — and through a particularly friendly and enthusiastic group of librarians, borrowing is a smooth and amicable process. The work of the individual libraries is enhanced by that of

Pacific Aeronautical library, cooperatively subsidized by the aircraft companies, which in addition to its collection of books, periodicals and reports, available to the companies and to the general public, prepares bibliographies and indexes for member organizations.

At a meeting a year ago, Science Technology representatives opened to the general membership of SLA's Southern California chapter accounts of some of their unique library services and experimental devices. From Lockheed, North American, Northrop, Hughes aircraft, and their specialized libraries came news of plans for use of recent reproduction methods, microfilm records, punch-card indexing devices. The work has not been limited to care of the technical collections, and the members exchanged information on their use of industrial engineering surveys to simplify library procedures and the use of the library for employee relations material.

Perhaps nowhere has the work of a specialized group of libraries been of greater use to the general public than in a recently completed activity of the Biological Sciences section of the chapter. This took form in the published Union List of periodicals in medical libraries of Southern California. Thanks to this list and to the generosity of a number of libraries in making their resources available through inter-library loan or to the general public for reference purpose, the holdings of individual libraries are being put to their widest use.

So Union List minded is the Southern California chapter that there is also in evidence a Union List committee whose purpose is to bring up to date the valuable but dated general lists of periodical and serial holdings compiled some years ago by an extensive group of libraries in this area.

Cooperation is possible also through use of valuable individual collections, impossible of duplication. Although the oil company libraries, for example, keep their own collections of patent literature, they, as well as many another organiza-

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Notes on Fine Printing in Southern California

By H. RICHARD ARCHER

H. RICHARD ARCHER, Curator of Special Collections in the UCLA Library, is the Secretary-Treasurer of the Rounce and Coffin Club and Master of the Hippogryph Press. From 1944 to 1952 he was supervising bibliographer in the Clark Library.

He who seeks to please all men each way,
And not himself offende,
He may begin his worke today,
But God knows when Hee'll ende.

SAMUEL ROWLANDS
*The Letting of Humours Blood
in the Head-Vaine* (1600)

THE MAN WHO WROTE THAT over 350 years ago was speaking for our day as well as for his own. Judging from what few accounts we have of early printing in California, it seems clear that some fiction but little fact has been written on the subject. After perusal of a score of printed accounts it seems in order to call for a definitive history of printing in California. The facts (or details) collected thus far amount to less than a dozen or so printed pages.

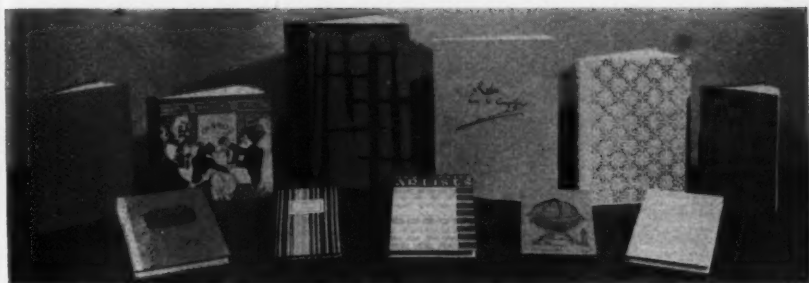
It seems curious that there is such a dearth of material on this subject, in a region where the art of printing has reached an advanced point of excellence, and this paucity of information may well discourage any who attempt a serious study of the subject. With the exception of George L. Harding's monumental work on *Don Agustin Zamorano*, there is no adequate study of any printer with even the slightest reputation in California from 1834 to 1900! Almost as scarce are the accounts of the printers who have operated from the turn of the century until today. How does it happen there is such a void? Although the history of printing in Southern California is not as old as that of the northern part of the State, [it dates from 1851] much less is known about the development of printing in the region south of the Tehachapi!

Newspaper printing and publishing has been covered by Muir Dawson to some extent, especially for the early years in Los Angeles and other Southern

California communities, but there is as yet no inclusive article or book about the printing of books and other publications which would normally fall within the category of printing history. Jean Frampton's unpublished Master's thesis (Occidental College, 1940), *Fine Printing in Southern California*, describes certain printers who operated in this area after 1900, but neglects the earlier works almost entirely. Ward Ritchie, a local printer, [and as it happens an Occidental man and one of the founders of the Rounce & Coffin Club] read a paper on *First Books of Los Angeles* to members of the Zamorano Club, in September, 1952. This was an excellent beginning for a study of the history of printing in this region. It is scheduled for publication by Dawson's Book Shop, a local firm with a reputation for sponsoring writings on local history and stimulating interest in the graphic arts as they are related to Southern California. According to Ritchie, "It was not until 1882, with the publication of Horace Bell's *Reminiscences of a Ranger*, published by Yarnell, Caystile & Mathes, that facilities were on hand for binding an edition in hard covers."

Yet as early as 1854, the first publication which might be classified as a book, was published by the author, William Money, self-styled Bishop, Deacon and Defender of the Faith of Jesus Christ; it was entitled: *Reform of the New Testament Church*. Its twenty-two pages were "written by an eccentric character whose antics amused and confused Angelenos for several decades." There is some evidence, however, according to Ritchie, that the Reverend Money wrote on the subject, *Discovery of the Ocean*, although no copy of the book has ever been located.

Three years ago a small volume entitled: *The Story of Printing in Los Angeles* was issued by the Los Angeles Chapter of Printing House Craftsmen, organized thirty-one years ago, in 1922.



A Few of the Western Books of 1952

This booklet, with an editorial staff of nine printers, included fifty-four pages, but the format is quite small and the total number of words if published in a larger format would hardly make a fair sized article on the subject. Unfortunately too, the proof-reading was spotty considering that the book was written and published for printers by trained craftsmen. No information is given in the book about printers who operated before 1879, and less than a page to the subject of printing before 1900. That page is mostly about George Rice & Sons, whose descendants seventy years later were still operating a printing plant in 1949. In that year the local printing industry stood third (in volume) in the nation, with a thousand shops in the city limits alone. An account of this growth would make an interesting story — how this development was achieved and who the printers were that made it possible — but to my knowledge no such story has been compiled. Brief accounts of early officers and chapter activities are included in the volume described. For information on the other details of the development and growth of printing in Los Angeles and the men involved, we need to search elsewhere.

I have not attempted to discuss the printers who were at work in Southern California before 1925. We know of Fred Lang and his printing; examples covering the period from 1906 to 1946 are at the Clark Library. Many of us know the books and pamphlets issued by Clyde Browne (called the Sage of Highland Park), and where is the person

who has not seen a book produced by Times-Mirror? In the era from 1900 to 1925 the East produced such men as Bruce Rogers, D. B. Updike, Will Bradley, Fred Goudy, T. M. Cleland, Walter Dorwin Teague and dozens of other typographers, but who were those on the Pacific Coast to match them? Will Ransom and Porter Garnett, one may say, but both of these men went East to make their reputations more secure, and neither was from Southern California.

When did printing begin to improve locally? What brought about the change in the appearance and style of books and other printing done south of the Tehachapi in the 'twenties? Was it the Lang influence? Where does Clyde Browne fit in? What role did the Times-Mirror play in the development, if any? Was Bruce McCallister's work a healthy sign of growth, and did his commercial printing point the way for others to follow? Were the bigger plants able to import trained men and more talented printers and designers from other sections of the country? These are some of the questions we will need to study if we want the story of printing development in this region.

We begin to see some improvement when we notice the examples of local printing produced from 1926 to 1934. Certainly one of the earliest books, if not the earliest which deserves our attention as an example of fine printing was the book which Arthur Ellis (an amateur) printed privately in 1926: Hugo Reid's *The Indians of Los Angeles*

County. Two hundred presentation copies were in the edition.

A year later, a book done by Bruce McCallister, Joseph J. Hill's *The History of Warner's Ranch*, was the first book produced locally to be selected by the AIGA as one of the Fifty Books of 1927. By coincidence, this was the year that Grant Dahlstrom arrived in Los Angeles fresh from Carnegie Tech where he had heard Porter Garnett lecture on printing. Filled with ideas on printing, Dahlstrom apparently put some of them into practice, for from this date on the graphic arts picture grew brighter! During the decade or so that Dahlstrom worked for McCallister, he continued to design notable books and also carried on the interesting though laborious work of printing distinguished items on the hand-press which Arthur Ellis had imported from England. Since 1942, Grant Dahlstrom has owned the Castle Press in Pasadena and has gone on to receive more than local recognition for his typography and printing.

Soon after Dahlstrom arrived in Los Angeles, Harry Ward Ritchie, a local boy, lost his interest in legal training and began to learn the craft of printing. He was energetic and willing, although Miss Frampton reported that "his appearance belies his ability, for no one would believe that the sleepy printer who arrives at his shop at nearly *noon-time* each day, spends most of his nights in writing both poetry and short prose as well as in designing books." But we needn't dwell on this aspect of his life, for the Ritchie story is well known and often repeated, and the firm of Anderson & Ritchie, as it is known today, with its able partners, Caroline Anderson, Joseph Simon and Ward Ritchie, is still providing collectors and readers with books and other printed work of high quality in greater quantity than any other local printing-publishing firm in this region.

Within a year or two from the time that Ritchie made his first efforts in the printing art, other young men were lending their hands to the craft: Gregg Anderson, Roland Baughman, Thomas

Perry Stricker, Saul Marks (all were early members of the Rounce & Coffin Club). "Lone Wolf" Stricker died in 1945, Gregg Anderson in 1944, Baughman moved to Columbia University Library in 1947; Saul Marks began the Plantin Press in the fall of 1931, after working in various shops during the previous year, and at one time was a partner in a firm of advertising typographers. The story of the Plantin Press is difficult to reconstruct, and I hope to be able to learn more of its history from Saul and Lillian someday soon. But we can agree with Miss Frampton, "All work done by them is in the best typographic tradition."

Although the Depression was a grim reality in the early 'thirties, several other small presses were established in that period. The Saunders Studio Press (in Claremont) began in 1927, the joint effort of Mrs. Ruth Saunders and her husband, Lynne. It came into existence (according to Miss Frampton) "as an escape from ordinary job printing," but by 1930, "other equipment was installed and additional help employed," so that in 1932, "the Saunders entered the field of publishing as well as printing." Sometime after 1935, the books with the Saunders imprint were actually printed at the press of the Progress-Bulletin in Pomona.

Tom Williams established the Fine Arts Press at Santa Ana in 1930, although he had printed in Los Angeles, Fullerton and Anaheim previously. He was a teacher of high school and junior college printing classes, but he managed to carry on his own work as a hobby press, and produced at least two dozen books during the period 1930-1939.

Richard Hoffman, College Printer at Los Angeles City College, began teaching printing in 1934, when the school was LAJC. The record of the College Press is unusual in the annals of such presses in the Los Angeles district, as Hoffman has continued his own printing pursuits while training many young printers during the eighteen year period. Hoffman has been one of the most active

members of the Rounce & Coffin Club during most of these years as well.

The Auk Press, owned, operated and expanded by William Cheney, is another press that started in the 'thirties. Sometime in 1933, Will Cheney met Thomas Perry Stricker and learned to set type and helped with the composition of Charley Grapewin's book, *The Town Pump* which was picked as one of the Fifty Books of 1934. The Auk became dormant in 1939, only to be revived in 1947, and has become so active that it outstripped all one-man shops in the area, in versatility and ingeniousness of production. Stricker went on to New York, did free lance typography, wrote advertising copy for Bauer Typefoundry, and made a name for himself with the Typophiles and the AIGA before his death in 1945.

There are other young men who have been attracted to the printing craft since the 'thirties, not many, but let us hope there will always be a few, men like Reuben Pearson who did experimental work here before he became a teacher and went to Germany and later to Monterey; and Muir Dawson, youngest member of the well-known bookstore family. Muir has a small platen press in his home and has kept up his interest in hand composition and presswork since he studied at Claremont with Joseph Arnold Foster. He has done announcements, pamphlets and small booklets, all of which are in the tradition of the private press, many of them available at the bookstore for prices of 50 cents to a few dollars.

Also there is the Untide Press, now located in Pasadena, the part-time hobby of Bill Eshelman (a librarian at Los Angeles State College) and Kemper Nomland, Jr., (practicing architect). The third partner of the Untide Press, Tom Polk Miller, has helped with the printing and distribution of the pamphlets and issues of the little magazine *Illiterati*, which have been published in recent years. Their editorial policy has been to publish creative poetry by little known writers, illustrated in the spirit of the *avant garde*, by Nomland and

others. The equipment used is a Challenge over 50 years old, which they found in a second-hand shop in the village of Waldport, Oregon. This press has been welded and bolted many times and for a few weeks was operated by a treadle, until the gift of one-quarter horsepower motor made it possible to use a belt around the fly wheel.

This is not the place to discuss at length all of the local printers who are helping to promote an interest in good bookmaking, especially as it affects Southern California. The possible value of this brief introduction is to call attention to the fact that the Clark, UCLA and the Huntington libraries are gathering and preserving examples of local imprints. At the Clark Library an effort has been made to gather the best work produced by Los Angeles printers since 1900. The UCLA Library is building a collection of Southern California imprints, from 1880 to the present, which is of great research value since it includes pamphlets and books of all varieties, regardless of form or content.

As the collections increase and attract students and others interested in printing, this material will be valuable for one who wants to find out what the printers in Southern California were doing from 1880 to the present. Especially rich are the holdings which have been preserved from publications of the second quarter of the 20th century, work done by men and women who were printing for the love of the craft — sometimes on worn and broken equipment — in their spare time perhaps, but printing because the ink was in their blood, and their hearts in their work. If one or more of these printers: a Pearson, a Cheney, a Dawson, is acclaimed at some future time, then the collections will have fulfilled a purpose. And if the work of Dahlstrom, Marks, Ritchie, Simon, Hoffman, Holmquist, or Stricker inspires a few others to become members of the group, then the results may justify the time and effort spent by a few librarians who have sought to preserve the

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Bibliographical Cooperation In California: A Survey Of Highlights

By OLIVER DUNN

THE Regional Resources Coordinating Committee of the California Library Association has undertaken an inventory of cooperative bibliographic projects completed, or under way, within the State. It should be able to construct from the results a chart, revealing the areas in which resources are well known, other areas in which only general outlines have so far been drawn, and, finally, the *terra incognita* needing exploration. Initial efforts have produced sufficient information to suggest that a preliminary brief review may be of general interest.

Current projects are numerous. The Catholic Library Association is sponsoring publication of a *Union list of Catholic periodicals in west coast Catholic libraries*¹, and Father Theodore Marshall, of Loyola University, Los Angeles, is compiling a description of *Special collections in the Catholic college and seminary libraries of southern California*². Another new enterprise is the *Union catalog of theological works in the libraries of religion of the San Francisco Bay area*, maintained on cards by the Pacific School of Religion, Berkeley.

In the field of music two current projects deserve notice: A *Regional catalog of phonograph records*, also on cards, begun by the northern chapter of the Music Library Association, has found a home in the San Francisco State College Library. In the south, the University of Southern California will soon publish for the Association Helen Azhderian's *Reference works of music and music literature in five libraries of Los Angeles County*.³

The Daughters of the American Revolution have undertaken two new projects in California history, one the copying of the 1852 California census records, the other, an *Index to biographical sketches in California county histories*.⁴ These will continue the remarkable series of genealogical and other records

already compiled by members of this organization.⁵

A work long in progress will be completed shortly by the publication on microfilm of the *Union catalog of bibliographies in libraries of southern California*, to be available at moderate cost through the Library of the University of California, Los Angeles.

The Committee's own present major interest is in its *Survey of special resources of California libraries*, the need for which, pointed out as long ago as 1944 by Willis Kerr, has long existed. Survey sheets, the result of three years' experiment and criticism, were mailed in March to more than 700 California libraries.

Work completed in the recent past includes several useful union lists. The latest is the *Union list of periodicals in the San Francisco Bay region*, 2nd edition.⁶ In 1951 the *Union list of periodical and other serial publications in the medical and biological sciences libraries of the greater Los Angeles area* was published⁷, while in 1950 the Rancho Santa Ana Botanic Garden issued its *Union list of botanical books and serials for southern California*.⁸ An important bibliography of California local history also appeared in 1950: published by the Stanford University press, and edited by Ethel Blumann and Mabel Thomas, its content was gathered by the California Library Association's Committee on local history.⁹

The oldest union lists for California apparently are the University of California's *Bulletin* No. 1, 1880, and the 2nd and 3rd edition of the same bulletin, 1892 and 1902; next came the *List of California periodicals issued previously to the completion of the transcontinental telegraph*, published by the California Library Association in 1905. Later lists are still well known: the *Union list of periodicals in libraries of southern California* in three editions: 1925, 1931, and, its latest, 1941; the *Union list of*

newspapers in offices of publishers and in libraries of southern California, 1936; the *Union list of serials in libraries of southern California*, 1939; and the first edition of the San Francisco Bay area *Union list*, also 1939, with a 1941 Supplement. All of these are now out of print.¹⁰

Another more recent listing, in card form, the *Union List of periodicals in technical libraries of southern California*, was prepared by the Pacific Aeronautical Library, and is corrected and amended as the need arises. A recent work concerned with newspapers is Muir Dawson's *History and bibliography of southern California newspapers, 1851-1876*.¹¹

The recording of California imprints, and their location in public, and private, libraries, has been the object of much effort, of which perhaps the first result was Robert Cowan's *Bibliography of the Spanish press of California, 1833-1845*.¹² This was followed in 1922, by Henry Wagner's *California imprints, August 1846-June 1851*,¹³ and again, in 1933, by George Harding's *Census of California Spanish imprints, 1833-1845*.¹⁴ Later still came the Historical Records Survey *Check list of California non-documentary imprints, 1833-1855*.¹⁵

The *Union list of local documents in libraries of southern California, 1935*,¹⁶ stimulated an interest in establishing local documents centers and in rationalizing existing collections. Numerous volumes of inventories and guides to California State, County, and other archives, prepared by the Historical Records Survey, appeared between 1937 and 1942.

Materials on the Pacific area, a series of union lists published by Claremont Colleges, 1939-1944, indicated Oriental books, and periodicals, newspapers and annuals dealing with the Pacific region in collections of southern California libraries.¹⁷

The current statewide *Survey of special resources*,¹⁸ mentioned previously was preceded by a number of more restricted accounts of California libraries. The earliest noted so far is a description

of 50 *Libraries of Los Angeles and vicinity*, published in 1921.¹⁹ Two directories of California special libraries appeared in 1927²⁰ and 1930.²¹ A descriptive list of college and university libraries was compiled by the Pomona College Library in 1929,²² while, ten years later, the Special Libraries Association issued its *Subject list of resources of special libraries in southern California*.²³ In 1947 the California Library Association's Regional Cooperation Committee (the predecessor of the present Regional Resources Coordinating Committee), Northern Division, issued a *Map of book resources of the San Francisco Bay area*, with information about 175 libraries and their collections, obtained from a questionnaire sent to over 200 central California libraries. All of these items are now out of print.

Space does not permit any account to be given here of cooperative work in areas other than bibliography. However, some progress has been made in coordinating facilities, services, and operations such as book purchasing.

When our inventory is complete, we shall hope to present a more complete and detailed record. In the meanwhile this summary will give an impression of the wide variety of past and present cooperative undertakings in California.

1. Based on a Master's thesis written at the University of Portland by Sister Catherine Anita, Mount Saint Mary's College Library. In progress; no publication date set.
2. In progress; no publication plans announced.
3. Music Library Association. Southern California chapter. *Reference works of music and music literature in five libraries of Los Angeles County*, ed. Helen Azhderian. Los Angeles, University of Southern California. Publication date: summer 1953. Price not announced.
4. In Progress.
5. Typescript volumes. Copies deposited in the State Library, Sacramento; Sutro Library, San Francisco; Los Angeles Public Library.
6. Special libraries association. San Francisco Bay region chapter. *Union list of periodicals in the San Francisco Bay region*. 2nd. ed. [San Francisco] The Association, 1952. 126 pp. Available through J. W. Stacey Co., 551 Market St., San Francisco 5. Price \$5.00.
7. [Los Angeles] Special Libraries association. Southern California chapter [1951] 262 pp. Available through Gertrude M. Clark, Los Angeles County Medical association Library, 634 So. Westlake Avenue, Los Angeles 5. Price \$5.00.
8. [Anaheim] The Garden, 1950. 70 pp. Copies not sold. Address inquiries to Philip A. Munz, Director, Rancho Santa Ana Botanic Garden, 1500 No. College Ave., Claremont, California.
9. California Library Association. *California local history: a centennial bibliography*. . . Stanford, Stanford University press, 1950. xvi, 576 pp. Price \$10.00.

(Continued on page 260)

(Continued from page 220)

brutal though it may be, is what feeds literature. And how beautiful she is from the air, on a clear winter night, all dressed up in nothing but jewelled lights!

Two million more people are expected here within the next ten years. The widening stain! The law of averages is bound to breed a few good novelists from out this human heap, and they will be richly nourished on the vitality engendered by six-million people living en masse. I predict an increasingly lively literature about Southern California.

I—History & Romances

1. *Ramona*. Helen Hunt Jackson. Boston, Little Brown & Co., 1884

One of the earliest novels about Southern California, this remains one of the best, for it was conceived in love and indignation, and written with passion and energy. I regard it as primarily romantic, for though its theme is social protest at the treatment of the Indians by the whites, Mrs. Jackson never really knew the Indians for the pitifully squalid folk they were. Allesandro and Ramona are transplanted Castilians, not Indians. Half a century passed before Edwin Corle showed what the whites really did to the Indians, and then he wrote about Apache not Mission Indians. Nevertheless Mrs. Jackson's lament for the passing of California Pastoral is moving to this day, for change still goes on, as golden groves yield to oil derricks, factories and houses. Ramona lives too in the Hemet pageant, a down-to-earth spectacle as McGroarty's "Mission Play" never was.

2. *Stories Of The Foothills*. Margaret Collier Graham. Boston, Houghton Mifflin, 1895.

These are quietly realistic stories of the William Dean Howells school. Here is the land in the late 19th century, planted and tended with love by the second wave of eastern immigrants who prospered agriculturally in the boom of the Eighties. Mrs. Graham came after the violence of "cow county" years and before the intensive exploitation of the 20th century. Hers are tales of the calm before storm tinged with the colors of romance.

3. *The Hieroglyphics Of Love*. *Stories of Sonoratown and Old Mexico*. Amanda Mathews. Los Angeles, The Artemesia Bindery, 1906.

This is one of the first works of fiction to be printed in Los Angeles, and I confess to finding the book more interesting for its charming format than for the rather thin tales it contains. Idah Meecham Strobridge's

Artemesia Bindery — a printshop as well — was centered in a colony of writers and artists which clustered on the banks of the Arroyo Seco in Garvanza, near the present site of the Southwest Museum. Led by Charles F. Lummis and including William Wendt and Olive Percival, this group represented the flowering of Southern California culture before it rolled away on the wheels of the automobile. This group had a social as well as an artistic aim and included the College Settlement, aimed at alleviating want among the city's Mexicans. *The Hieroglyphics of Love* is not easy to find. My personal collection lacked a copy until a year ago, at the liquidation of Holmes' enormous bookshop on Sixth Street, I found a cache of a dozen copies, bought by Holmes upon publication and hoarded against a demand which never came.

4. *The Land of Purple Shadows*. Idah Meecham Strobridge. Los Angeles, The Artemesia Bindery, 1909.

Mrs. Strobridge wrote, in addition to printing and binding, and this book of romantic stories, illustrated by Maynard Dixon, is characteristic of the nostalgic feeling she had for such backwater characters as sheepherders, prospectors and ranchers. Love for landscape illumines her language. As Franklin Walker observes, Mrs. Strobridge was the first to write about the Desert with a capital D.

5. *The Winning of Barbara Worth*. Harold Bell Wright. Chicago, Book Supply Co., 1911.

Wright was an expert artificer of what came to be known as "magazine fiction." He hit the best-seller jackpot with *The Shepherd of the Hills* and *The Eyes of the World*. His women may slip and fall, though never flat! What brings Barbara onto our list is its social theme, unrevealed by the title: the struggle to control the Colorado River which in 1906 broke out of its channel, created the Salton Sea, and threatened to destroy the work whereby the Imperial Valley has been reclaimed from the desert. Thus it is the first novel to tell the public what water means to Southern California, and that ruin lies both in too much and too little.

6. *Jacob Peek, Orange Grower: A Tale of Southern California*. Sidney H. Burchell. London, Gay and Hancock, 1915.

Here is another romantic treatment of a characteristic Southern California activity. The setting is Redlands in the early days of the automobile. Peek is a millionaire Yankee who comes incognito to California and, playing the bumpkin, proceeds to show the real estate sharpers and the town boss a trick or two. It contains novel use of such local material as freezing, smudging and cooperative marketing. There was no American edition.

7. *The Rose Dawn*. Stewart Edward White. New York, Doubleday, Doran, 1920.

The third volume of a trilogy, preceded by *Gold* (1913) and *The Grey Dawn*

(1915). Its setting of Arguello is obviously Santa Barbara. The theme is the ranch and town society which was flourishing in the first decades of the new century. Land rather than gold or cattle, is the important thing. Poets, bohemians, *nouveaux riches*, move none too lifelike through the pages. The words are here in a surface portrait of the age; lacking is the power and the passion which distinguishes the work of White's contemporaries, Norris and Dreiser.

8. *The Boosters*. Mark Lee Luther. Indianapolis, Bobbs Merrill, 1924.

This is the first novel about Los Angeles as essentially it still is today, and it is a delightful book, more romantic than satiric — for the skeptic is converted to boosterism and love conflicts are reconciled in the end — yet its satire on Angeleno go-getters, subdividing land and drilling for oil, relaxing in Avalon and surmounting the heights back of Hollywood, is deft and true. The hero is a Boston architect, a failure in New England, who comes to Los Angeles (as thousands did) on his wife's money. Her brother is a prime-rib booster, a bully in love and in business. The hero gets a job as a draughtsman for a sub-divider: the family strikes oil; the architect evolves a Southern California style, becomes reconciled to the country and presumably is still living happily.

9. *Angel's Flight*. Don Ryan. New York, Boni and Liveright, 1927.

A kaleidoscopic, dithyrambic, cinematic book about the city, written by a Menckens and Nietzsche-intoxicated newspaperman, deriving its title from the miniature funicular railway which still runs up Bunker Hill at Third from Hill to Olive streets. It is the first jazzy, sexy novel about Los Angeles and remains one of the best because of the author's skill in recording a variety of experience. In spite of a satirical vein Ryan's response to life is essentially romantic. After a second novel about L.A., *Roman Holiday*, he published in 1937 *The Warrior's Path*, an extraordinary novel about Indians and whites in the eastern United States in the time of General Braddock. Since then, nothing.

10. *Turn Off the Sunshine; Tales of Los Angeles on the Wrong Side of the Tracks*. Timothy Turner. Caldwell, Idaho, Caxton Printers, 1942.

The romantic vignette of Graham, Matthews and Strobbridge is carried forward a generation. There is more realistic detail, the people are seedier and poorer, the apartments on Bunker Hill stand in decayed grandeur, yet L.A. Times-man Turner does not despair at what he sees. The local color is truly observed.

11. *Sleep in the Sun*. Alan Moody. Boston, Houghton Mifflin Co., 1945.

In a canyon back of Oxnard a colony of Mexicans leads an easy-going pastoral life

whose values are refreshingly un-Anglo Saxon. California has fortunately produced three novels in this picaresque genre: Steinbeck's *Tortilla Flat*, set in the pinewood of the Monterey Peninsula, Whiteman's *Face of the Clam*, which transpires amidst the dunes at Pismo-Oceano, and this gay paisano piece by Moody, who unfortunately did not live to see it published.

12. *Hill of the Hawk*. Scott O'Dell. Indianapolis, Bobbs Merrill, 1947.

Starting in 1946 with the centennial of the conquest, and running through gold rush and statehood, there was a statewide spate of romantic historical novels. *Hill of the Hawk* is the cream of the crop. It is concerned with the effect of the conquest on Southern California and includes some actual historical personages and events. The meat is found however in the love story of a Yankee trader and a Spanish señorita who meet with mounting passion and success. The psychology is not profound and the landscape is technicolored, yet O'Dell writes with easy gusto of full-blooded folk living in what was surely a never-never land. The author's motive is to entertain; he succeeds.

II — Society & Satire

13. *Praise the Lord*. Dillwyn Parrish. New York, Harper & Bros, 1932.

A gentle satire on Aimee Semple McPherson and her Angelus Temple, and a quiet study of an average family of immigrants to Southern California. Unlike Don Ryan's gaudy canvasses, Parrish's monochromatic pastels are painted with few and apt words. His eye for local color and personages is shrewd and faithful. Brother of Anne and cousin of Maxfield, Dillwyn Parrish wrote books, built houses, once ran a lunchroom across from Aimee's Temple, and in the year before his tragic death in 1941 painted a desperately beautiful series of oils.

14. *The Flutter of an Eyelid*. Myron Brinig. New York, Farrar & Rinehart, 1933.

This novel (owing much to *South Wind*), opened an epoch of devilish satires on the Angel City, written mostly by recent arrivals, and often by disillusioned scenario writers. Brinig stayed only long enough to classify a local bohemian set, the members of which he put into his novel with such venom that one of them successfully forced the publishers to withdraw the book and reissue a revised version. The first issue can be distinguished by a reference to page 43: the character "Ike Lazarus, bookseller" becomes "Sol Mosier, antique dealer" in the revised issue. "Angela Flower" is an obvious portrait of the Queen of the Angelus Temple. Brinig's climax is the cataclysm predicted by Poet Jeffers — "someday this coast will dip and be clean" — the cities of San Francisco and Los Angeles, and all between, are earthquake into the Pacific!

15. *Fig Tree John*. Edwin Corle. New York, Liveright Publishing Corp., 1935.

Following the success of his Southwest stories in *Mojave*, Corle wrote this powerful study of the ruin wrought when Indian is supplanted by white. The setting is the desert near Indio, the main character drawn from life; the psychology and the landscape are portrayed with insight and fidelity by a writer who knows and loves man and the earth. In the half century between *Ramona* and *Fig Tree John*, the California Indians were practically extinguished; thus Corle's novel is a post mortem, and a tragic one.

16. *Greener Than You Think*. Ward Moore. New York, William Sloane Associates, 1947.

An exuberant satire on Southern California in particular and the world in general. Starting from a get-rich-quick scheme to rejuvenate tired lawns in Los Angeles, when a chemical solution applied to Bermuda or devil grass (cynodon dactylon) results in the grass running wild, this fantasy proceeds to the ultimate destruction of the world by the grassy plague — but not before Ward Moore has had fun at the expense of Hearst, world government, and the atomic bomb.

17. *Ape and Essence*. Aldous Huxley. New York, Harper & Bros., 1948.

Here is another by-product of the Atomic age. Although Huxley's earlier *After Many a Summer* satirized his residence in Southern California since 1938, *Ape and Essence* is the more local of the two. It is an account of life on the littoral after atomic war has raged, and it is local in atmosphere rather than in detail, for Huxley's poor eyesight has not enabled him to distinguish the physical characteristics of a region. A neat touch is the use of bookstocks of the downtown Public Library to stoke the bread ovens — a choice bound to please a university librarian! The scenario form reflects Huxley's occasional stints as a movie writer. Even though this is not one of Huxley's major works I confess to finding it of compelling interest because of the insight it affords into the mind and style of one of the age's wisest men.

18. *The Loved One*. Evelyn Waugh. Boston, Little Brown and Co., 1948.

After this macabre novelette there is no more to be said about local burial customs. The multiplication of "memorial park" cemeteries, and their brisk competition for trade pictured in billboard and newspaper advertisements, offered a large target for satire. Huxley fired a glancing shot at it in *After Many a Summer*, but it was not until his junior colleague from England visited Hollywood that a bulls-eye was scored. Beneath the slapstick necrological folklore dwells a savage indignation at the vulgarization of death, qualifying Evelyn Waugh to sit near the feet of Jonathan Swift.

19. *Angels Camp*. Ray Morrison. New York, W. W. Norton, 1949.

This story about juvenile delinquents in and out of the Sheriff's forestry camp is the best novel of the Mexican-Americans in Southern California. The author's profound and affectionate understanding of errant youth was derived in part from experience as a counsellor in one of these county work camps.

III — Movies

20. *Merton of the Movies*. Harry Leon Wilson. Garden City, Doubleday, Page and Co., 1922.

Again one of the earliest, if not the first, of the novels about Hollywood remains one of the best. To appreciate fully its charm and skill one has only to place it alongside its contemporaries with the same subject, *Souls for Sale* by Rupert Hughes (1922) and *The Girl from Hollywood* by Edgar Rice Burroughs (1923). *Merton* is a shrewd though gentle satire on movie-making, movie magazines, movie fans, and movie mythology. It was written in the halcyon years when movie-making was still regarded as an art, not an industry. As well as an amusing story of success in Hollywood, *Merton* is a documentary of life on the set, its fantastic props, fragile facades, and hectic ephemerality.

21. *Spider Boy*. Carl Van Vechten. New York, Alfred A. Knopf, 1928.

Here the satire is deft and hilarious and concerns the cinematic and amatory adventures of Ambrose Deacon, an eastern playwright, caught in the Hollywood web. Stardom, producers, scenario writing, and the frantic waste of "shooting" all are here, in a champagne cocktail of a book. Find it in original dust-jacket if possible, for the wrapper is one of Ralph Barton's masterpieces.

22. *The Day of the Locust*. Nathanael West. New York, Random House, 1939.

This book reveals Hollywood gone sour in the Depression. West is concerned only with the hangers-on, as they revolve in the lower depths. The book is overrated as a picture of Hollywood, for this sort of alcoholic madness is typical of any metropolis. The best local touch is a description of the orgiastic behavior of the crowd at a premiere. A few years later West was killed in an auto crash near Indio.

23. *What Makes Sammy Run*. Budd Schulberg. New York, Random House, 1941.

The best of the novels about Hollywood after the honeymoon. Written by one who grew up in the art-industry, it is a savage study of a single screen-writer and what made him such a heel. It is also a beautiful job of dissection, laying bare much strange filmland fauna and folklore, and should serve for years as a warning to writers who are tempted by Hollywood's cubicles and jackpots. *Sammy* is said to be a composite portrait.

24. *The Last Tycoon*. F. Scott Fitzgerald. New York, Charles Scribners Sons, 1941.

In this novel, left unfinished at his death, the Playboy of American Literature tried seriously to portray Hollywood from the producer-director-writer angle. Details and background are carefully drawn, but the plotting is mechanical, probably because of the "slicks" which were Fitzgerald's financial ringmasters. Its pages are permeated nevertheless with the Fitzgerald charm.

IV — Murders

25. *The Postman Always Rings Twice*. James M. Cain. New York, Alfred A. Knopf, 1934.

This is one of the most notorious of modern novelettes, and not because of its setting. Sex and sadism are present, pity and compassion absent. Why include it? Because it is typical of the barren and brutal sort of writing sired by war, depression and an avid public appetite for cruelty and violence, and because it does make good use of a standard Southern California prop — the roadside hashhouse. Cain's subsequent full length novel *Mildred Pierce* is a workmanlike study of boom and depression in and around Los Angeles, although his vision and his prose are pedestrian.

26. *Farewell My Lovely*. Raymond Chandler. New York, Alfred A. Knopf, 1940.

Sex and violence are here, sired by Hammett and Cain, and more too — vivid setting and sparkling language. Chandler neither loves nor hates Southern California; he merely sees its characteristics of suburbs, buildings and beaches, hills and roads, nightclubs and climate, with a sharp eye. His murder mysteries are perfectly integrated with setting so that the reader willingly suspends belief and enters the Chandler world in horrified delight. Police, peddlers, dopes and dames, swamis and shills, grifters and grafters, go through their paces as Chandler's ringmaster, the potent Private Eye Philip Marlowe gets alternately slugged and hugged, always shooting his foes dead in the stomach.

Chandler's genius was rocket-like. *The Big Sleep* was his take-off. *Farewell My Lovely* soared, followed nearly as high by *The High Window* and *The Lady in the Lake*, then sputtered out in *Little Sister*.

27. *Methinks the Lady*. Guy Endore. New York, Duell, Sloane and Pearce, 1945.

I am not certain that the murder in this novel actually occurs! It was probably a dream, in which the protagonist strangled her alter ego. This is a psychoanalytical novel, constructed with complex skill, its events seen from constantly changing angles, and is caviar to the general reader. The Los Angeles setting is effortlessly evoked.

V — Personal Testaments

28. *Ask the Dust*. John Fante. New York, Stackpole Sons, 1939.

Bunker Hill, an escarpment in downtown Los Angeles, served by the Angels Flight and high steps, is the setting of this Saroyan-like account of Arturo Bandini's literary aspirations. He lives in one of the mansions turned into boarding houses which crown the hill, is selling a few stories to an eastern editor (Mencken?), and falls in love with a Mexican waitress.

Fante perfectly evokes the ambience of Los Angeles in the depression, seedy and hopeful, shaken by the earthquake of 1933, inhabited by little people barely existing on narrow economic margins. As a personal document, *Ask the Dust* is to Los Angeles something of what *The Daring Young Man* is to San Francisco.

29. *The Canyon*. Peter Viertel. New York, Harcourt, Brace and Co., 1940.

A beautiful story of boyhood, growth and change in coastal Santa Monica canyon. The author's lament is for the urbanization of a pastoral backwater, as houses and storm-drains citify his beloved canyon. Constant threat to canyon dwellers in drought-plagued Southern California is the brush fire, particularly in windy weather. Viertel uses such a fire as one of the climaxes in this book. The boy's sexual initiation is tenderly described. *The Canyon* is the closest the region has come to producing a *Tom Sawyer*.

30. *November Grass*. Judy van der Veer. New York, Longmans Green & Co., 1940.

Miss Van der Veer is the prose-poet-laureate of the San Diego back country. In two earlier non-fiction books, *The River Pasture* and *Brown Hills*, she wrote beautifully of the pastoral life of isolated farms in the spring-green, summer-yellow hill country between the ocean and the desert-making mountains. *November Grass* is her only novel and is a good shelf-mate for *The Canyon*.

31. *Count Ten*. Hans Otto Storm. New York, Longmans, Green & Co., 1940.

1940 was a good year for Southern California fiction, producing this long philosophical novel, as well as the books by Viertel and Van der Veer. Most of Storm's novel is laid elsewhere in the world, but his protagonist was born near Santa Ana and returns home off and on in later years, and notes the changes wrought by progress. The opening chapter contains for me the book's best writing — a boy's parachute jump from a two-seater airplane over Los Angeles, after which his father, lacking a "chute, rides the plane to an ocean-death. The rest of the book is never quite in focus, being too Conradian for clarity. Storm was an electrical engineer and his death in 1941 (he was electrocuted self-intentionally, it is said, while installing high

voltage equipment in a wireless transmitting station) was a loss to literature.

32. *A Place in the Sun*. Frank Fenton. New York, Random House, 1942.

This novel pleases me as much as any I have read about Southern California. Its hero is a young cripple from the Midwest who comes to Los Angeles to see if the sunshine will aid his withered legs. His pleasure in what he encounters, after renting a cottage in the San Fernando Valley, reflects a fresh and naive view of the country. His mostly hopeless love for a dance-hall singer is tender and beautiful. The book ends with his going back to the Midwest and finding the homely neighborhood kid grown to devoted womanhood.

33. *Golden Wedding*. Jo Pagano. New York, Random House, 1943.

An almost documentary account of one Italian family, set first in Colorado, then in Los Angeles, where the father runs a produce stand in the downtown Grand Central Market. Pagano beautifully realizes the pulse-like significance of this swarming city market. His loving account of family growth and development is lacking in dramatic incident, but it brings the people quietly to a life they will live as long as books do live.

* Reprinted by kind permission of Glen Dawson, who first published the bibliography in 1952 as No. 6 in his *Early California Travels* series.

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Rare Book Libraries

(Continued from page 226)

Los Angeles. It too will be visited by a special A.L.A. tour on Wednesday afternoon, June 24.

The Estelle Doheny Collection was formed by Mrs. Edward L. Doheny, widow of the petroleum producer, whose home is in Los Angeles. The library, built in 1940 as a memorial to her husband and containing her entire collection, is part of St. John's Seminary (the major seminary of the Roman Catholic archdiocese of Los Angeles) located near the small town of Camarillo, about fifty miles northwest of the city. The least accessible of the three libraries, it is difficult to reach except by private car. The library is a separate building of striking design, with an entrance arch copied from the Chapel of Mexico City Cathedral. The ground floor houses the working library of the seminary, while the second floor is given over to Mrs. Doheny's collection of manuscripts and rare books, paintings, prints and objects of art. The collection is available to qualified scholars but does not provide public display, although Mrs. Doheny and the seminary authorities are generous in allowing professional groups interested in fine books to visit the library.

Mrs. Doheny began collecting only about twenty-five years ago, securing first a complete run of the "high spots" of American literature, first editions of the major nineteenth century British writers (especially Dickens), documents and letters relating to the early Spanish history of California, and fore-edge paintings. As her collecting horizons broadened, Mrs. Doheny expanded her buying into the fields of incunabula, medieval manuscripts, early Bibles, and fine bindings. As it now stands at some 6500 volumes, the collection is distinguished chiefly for its Bibles and illuminated manuscripts, a complete set of the Signers of the Declaration of Independence including the famous Gwinnett document bearing the signatures of Six Signers; a notable group of letters, man-

uscripts and first editions of Mark Twain; and more than 600 fore-edge paintings — the largest collection of its kind in existence.

The collection is administered by the librarian of the Seminary, Rev. James W. Richardson, C.M., J.C.D. Mrs. Doheny's personal librarian, Miss Lucille V. Miller, advises on acquisitions. The two-volume printed catalogue of the collection is available at the Huntington, Clark and Los Angeles Public libraries.

Each of these three specialized libraries is an active, growing organization, contributing markedly to the constantly increasing cultural resources of southern California. Each is worth a visit from anyone interested in the fine, the rare, and the curious products of the calligrapher, the printer, the author, and the artist, and it is particularly to be hoped that the visitors to southern California at A.L.A. time will take advantage of the opportunity to see these treasure houses.

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(Continued from page 234)

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State Library

(Continued from page 237)

brarians and for public officials concerned with libraries. One quarterly issue of *News Notes of California Libraries* includes a directory of all California libraries, along with statistics based on their annual reports and on supplementary questionnaires for such items as current salary information.

Letters to individuals, to libraries and to organizations answer simple questions, report on extensive research projects, interpret library laws, and proffer advice on administrative problems and operational procedures, as the need may be.

The State Librarian and two field representatives travel up and down California on call, and, with other State Library staff members, conduct or participate in professional conferences and workshops, organize new libraries, consult with librarians and other public officials, exchange information on new developments in the library field, advise about building plans and equipment, conduct surveys, inspect and report.

Such a bustling about by the staff, such a flurry of buying and processing of books and rustling of files and answering of questions — all make the inscription over the entrance to the California State Library seem at times, to the staff, like wishful thinking: "Into the highlands of the mind let me go." But neither by wish nor deed do any of us head for an ivory tower! Life is still full of a number of things . . .

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(Continued from page 223)

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Special Libraries

(Continued from page 241)

tion, rely heavily on the Los Angeles Public library's complete file of U.S. patent specifications.

In the main, therefore, it is not so much the librarians who are "special" in Southern California, as it is the special needs that are filled through a happy system of mutual conferring and understanding. Whatever conflicts government and business may find in other fields, librarians in this area work profitably together in their profession.

Fine Printing

(Continued from page 245)

artifacts of Southern California culture. Our librarians are helping to promote an interest in good bookmaking and have assisted in raising the standards which apply to the graphic arts so as to help others carry on in a tradition which some feel is near to extinction.

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Chapin, Edward L., Jr., comp.

A selected bibliography of Southern California maps. Univ. of California press. \$3.00.

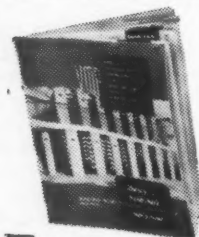
This is, as the compiler points out and the title indicates, a selected rather than a comprehensive bibliography showing the nature and the location of existing maps of Southern California. Out of 1500 maps examined 624 were selected for inclusion as being standard coverage. "The main criteria which governed the choice of maps . . . were areal coverage, subject matter, usefulness, and date." More maps of larger areas were included, and only in rare instances were large-scale maps of cities and smaller areas cataloged. About 40% of the maps are unpublished.

The arrangement of the bibliography is first by areal division: California, southern California, and the southern California counties; and then by subject category, based on two major groupings — physical factors and cultural factors. Physical factors include geology; relief and hydrography; climate; vegetation; and soils. The cultural factors include population and political; land utilization; irrigation and flood control; industry and mining; and transportation and communication. "An additional category (miscellaneous) includes a few maps which could not justifiably be placed under any of the ten other headings." Within each subject category the compiler has arranged the maps by the size of area covered and by date, placing first the ones covering the largest area and the most recent date where there are two maps showing the same information and area. Since there is no index, it might be easier to locate maps if they had been arranged alphabetically by issuing agency or title under each category.

Since a "desire to make a great variety of maps on southern California available to persons in need of them has been the major purpose of this work," and the compiler has given the location of such maps available for consultation, isn't it a bit odd that he did not include the Los Angeles Public Library?

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A few California Library Association publications still available:

Edward A. Wight, *Separation of Professional and Non-Professional Work in Public Libraries*, 25¢.

Regional Cooperation Committee, *Interlibrary Loan Information Leaflet*, in lots of not less than 50, 3¢ each.

Library Week Publicity Package, \$1.50 each.

Proceedings of 1952 CLA Annual Meeting, 50¢ each.

Wide interest in workshops has been shown in the state. CLA members are asked for suggestions about need for workshops of a specific kind. Please address these to Mrs. Margaret Van Dussen, Fresno County Library, Fresno, who has been assigned, as a member of the CLA Executive Board, to receive such matter.

Bibliographical Cooperation in California

(Continued from page 247)

10. For complete descriptions of most of the items mentioned, see "A bibliography of Union lists of serials," in Winifred Gregory's *Union list of serials*, 2nd. ed., p. 3056.
11. Los Angeles, Dawson's Bookshop, 1950. 86 pp. Out of print. Published also in *Historical Society of Southern California Quarterly*, vol. 32, nos. 1 and 2 (March, June, 1950), pp. 5-44, 139-174.
12. Cowan, R. E. A bibliography of the Spanish press of California, 1833-1845. San Francisco, 1919. 31 pp.
13. Wagner, H. R. California imprints, August 1846-June 1851. Berkeley, 1922. 97 pp.
14. Harding, G. L. "A census of California Spanish imprints, 1833-1845," *California Historical Society Quarterly*, vol. 12, no. 2 (June, 1933), pp. 7-15.
15. Historical Records Survey, California. A check list of California non-documentary imprints, 1833-1855. San Francisco, Works Projects Administration, 1942. 109 pp. (American Imprints Inventory, no. 31)
16. California Library Association. Southern district. A union list of local documents in libraries of southern California. [Los Angeles] California Library Association, Sixth district, 1935. 166 pp. Out of print.
17. *Materials on the Pacific area*. Claremont Colleges Library, Claremont, 1939-1944. 4 vols., mimeo. Out of print.
18. In progress. No publication date set.
19. Power, R. L. *Libraries of Los Angeles and vicinity*. Los Angeles, University of Southern California press [1921] 63 pp.
20. Special Libraries Association. Southern California chapter. *Directory of special libraries of California* . . . Cleveland, Ohio, The Association [1927] 8 pp.
21. Special Libraries Association. San Francisco Bay region chapter. *Directory of special libraries of California*. New York, The Association, 1930. 28 pp.
22. Pomona College. Library. *Special resources in college and university libraries of southern California* . . . 1929. 7 numb. 1.
23. Ireland, Norma (Olin). *Subject list of resources of special libraries in southern California*. [Los Angeles] Special Libraries Association, Southern California chapter [1939] 20 pp.



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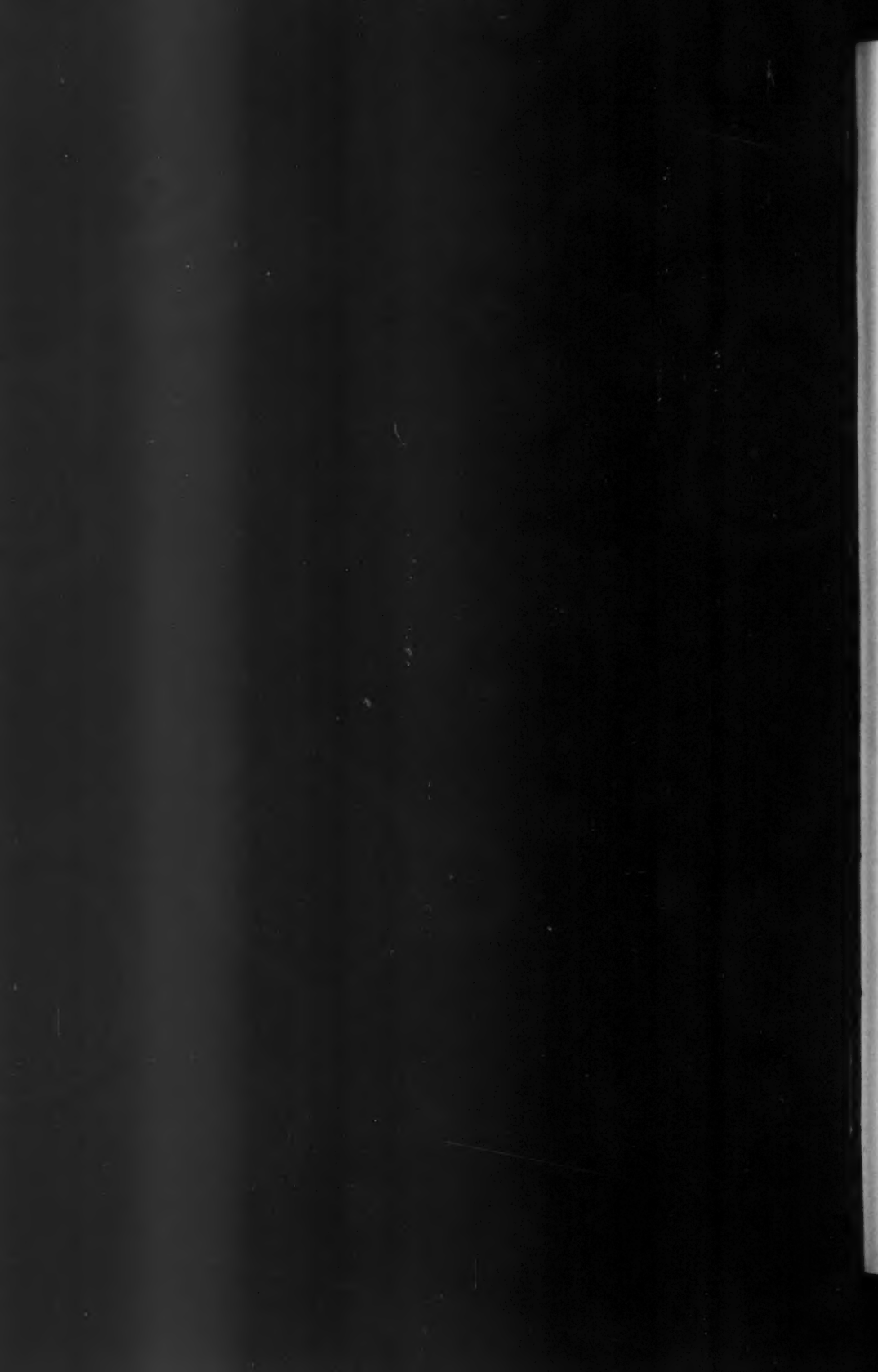
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